

1998-3

The DIT Examiner : the Newspaper of the Dublin Institute of Technology Students' Union, March, 1998

DIT Students' Union

Follow this and additional works at: <https://arrow.tudublin.ie/ditsu>

Recommended Citation

DIT Students' Union : The DIT Examiner, March, 1998, Dublin, 1998.

This Other is brought to you for free and open access by the Dublin Institute of Technology at ARROW@TU Dublin. It has been accepted for inclusion in DIT Student Union by an authorized administrator of ARROW@TU Dublin. For more information, please contact yvonne.desmond@tudublin.ie, arrow.admin@tudublin.ie, brian.widdis@tudublin.ie.



This work is licensed under a [Creative Commons Attribution-NonCommercial-Share Alike 3.0 License](https://creativecommons.org/licenses/by-nc-sa/3.0/)

The DIT Examiner

The Newspaper of the Dublin Institute of Technology Students' Union

March 1998



DITSU Election 98 drew out the best in all candidates. DITSU's New Overall President Ross O'Daly, left. For the pics go straight to p3.



As we get to grips with our own prejudices, we begin to learn more about ourselves and how we respond to other races and nationalities. Social File, p5.



The DIT Hurlers never give up. Erin's Isle found out what it takes to play with the greatest institute in the country. p14



Country advocates The Great Western Squares in conversational cHAos, p17. Plus the usual reviews, ticket competitions and listings. Sonic Bionic, pp16,17.



At the launch of the DIT / Bank of Ireland Affinity Credit Card were, l-r: Mr. Billy Saunderson, Head of Bank of Ireland Credit Card Services, DIT President, Dr. Brendan Goldsmith, and Ms. Gráinne O'Reilly, DIT Alumni Officer. Below, the card itself, available to all DIT staff and alumni.



An image by Irish photographer, Michael Durand, currently on display in the Gallery of Photography. See Photography Special, pp6-7.



"Do you come from a land down under?" Men (and women) at work. The cavers recently took a trip into the bowels of the earth down in Clare. But what a day they left behind them on the surface! They should probably have left their Village People costumes on the surface too, though.

£12,000 RAISED FOR CARI & AWARE



DITSU Overall President Sinéad Pidgeon presents the cheques to representatives from the two DIT Rag Week charities, CARI and AWARE. L-r: Dr Patrick McKeon, Chairman, AWARE, Sinéad Pidgeon, and Rita Monaghan from CARI.

DITSU Rag Week 1998 was one of the most successful to date, if not ever. It raised a total of £12,000 pounds for its designated charities, Children At Risk in Ireland (CARI) and Aware, the support organisation for sufferers of depression.

When told of the amount raised, Rita Monahan, of CARI, said it was "an absolutely brilliant" gesture, and that she "didn't expect anything like that much!"

Dr Patrick McKeon, Chairman of Aware, said that he was extremely happy to accept the cheque on behalf of the organisation. Ian McKeever, Public Relations officer with Aware told the DIT Examiner that it was "a wonderful achievement".

Congratulations and thanks are due to all the students who contributed and assisted in any way to raising money this Rag Week.

DITSU 1998 ELECTION RESULTS

DITSU Overall President 1998-99

Ross O'Daly

Aungier St
President Dan Pender
Deputy/Welfare Joanne Quirke
Clubs & Socs Ruairi Gough
Ents Colm Jordan
Equality Mags O'Flaherty
PRO Sinéad Corcoran

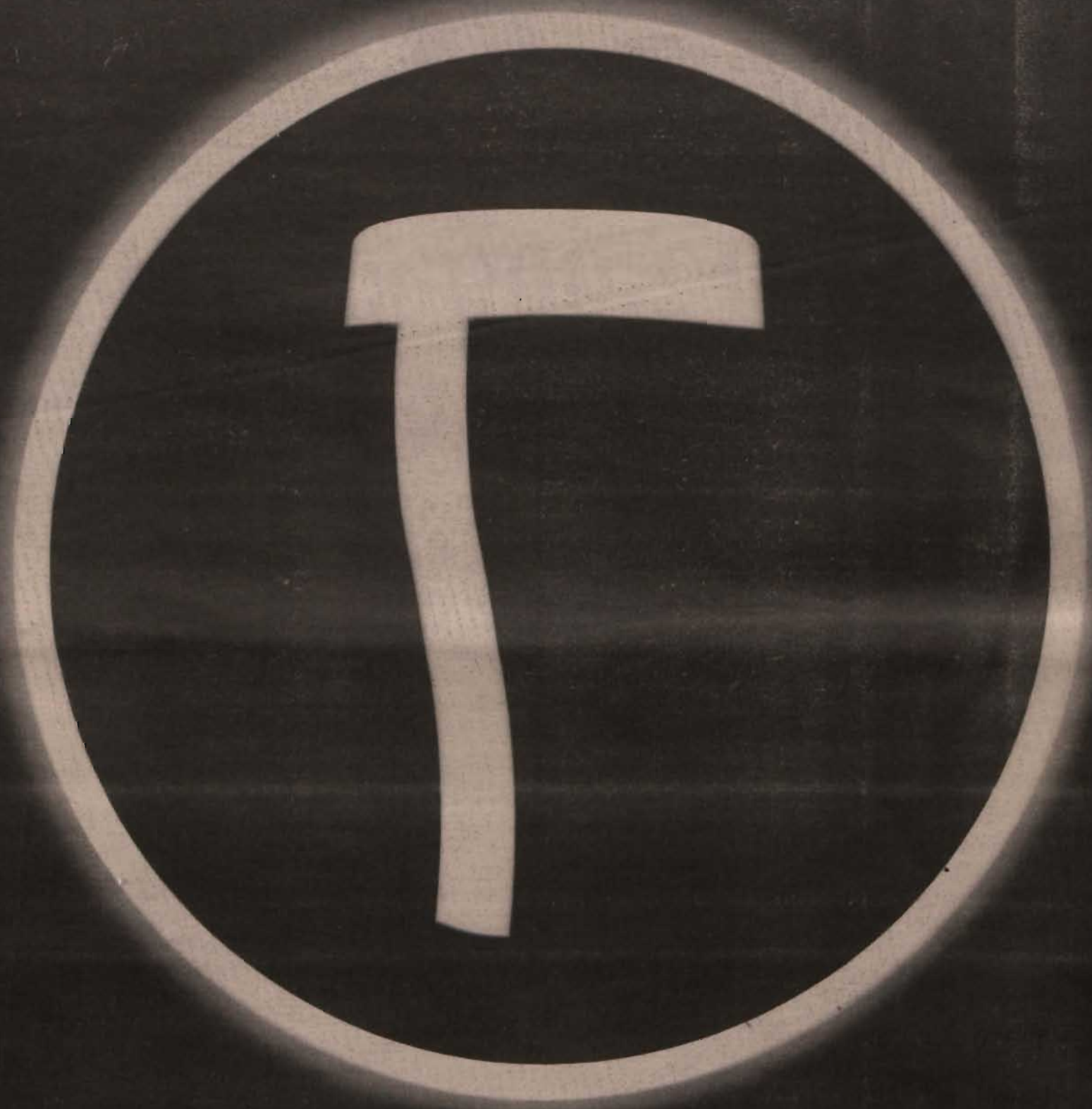
Bolton St
President TBC
Deputy/Welfare Bernie O'Reilly
Clubs & Socs Graham O'Sullivan
Ents Melissa Smith
Equality Brenda Donnelly
Oifigeach Gaeilge Gemma Robinson
PRO Sandra Connolly

Cathal Brugha St
President Kenny Vaughan
Deputy/Welfare Michelle McCauley
Clubs & Socs Joanne Hayes

Ents Jenny Lee Harrop
Equality Catherine Power
Oifigeach Gaeilge Brenda Smullen
PRO Karina Kelly

Kevin St
President Sarah McGovern
Deputy/Welfare Sarah Gardiner
Clubs & Socs Tony Collins
Ents Vinnie Dooley
Equality Richie Hodgins
Oifigeach Gaeilge Olivia Brown
PRO Tadhg Brosnan

Mountjoy Sq
President Mike Shannon
Deputy/Welfare David Wyatt
Art & Design Fred Murray
Clubs & Socs Colman O'Kane
Ents Niamh Malone
Oifigeach Gaeilge Barra MacAogáin
PRO Brian Curtis



<http://www.guinness.ie>

The DIT Examiner

DITSU, DIT Kevin St., Kevin St, Dublin 8.
Ph: 402 4636 Ph/Fax: 478 3154
ditexaminer@hotmail.com OR ditexaminer@hotmail.com

DIT FM Broadcasting from 30
March - 3 April All Across The DIT

8am - 10am Breakfast Show

10am - 11am Irish Music

11am - 12 noon Current Affairs

12pm - 2pm Chart Show

2pm - 3pm Documentary

3pm - 5pm Arts & Entertainment

5pm - 6pm Sport, News, etc.

6pm - 7pm Eclectic Music
(Alternative)

7pm - 8pm Techno (Guest DJs)



DITSU Sabbaticals 1998-1999 with current Overall President, Sinéad Pidgeon, after the count in Club USI. Back Row, l-r: Joanne Quirke (Aungier St Deputy), Michelle McCauley (Cathal Brugha St Deputy), Kenny Vaughan (Cathal Brugha St President), David Wyatt (Mountjoy Sq Deputy), Pidge, Mike Shannon (Mountjoy Sq President), and a fan. Front Row, l-r: Sarah McGovern (Kevin St President), Ross O'Daly (Overall President), Dan Pender (Aungier St President), Bernie O'Reilly (Bolton St Deputy). Photos can be bought at spectacularly exorbitant rates from me, ChaOS.



Left: Two candidates, a current and an ex. One of the lighter moments of the count marathon in Club USI sees Siobhán Weekes and Ross O'Daly flanking incumbent Overall President Sinéad Pidgeon, watched by present USI Generalissimo and former DITSU Overall President, Colman Byrne. Below: Waves of palpable relief to be seen in eventual victor, Ross O'Daly's, face, as he is congratulated by well wishers and members of his team.



Above, three cheers for the long-suffering counters who withstood the ravages of beer, hot drugs and free sex in favour of democracy. Ross and Siobhán hug seconds before the final result which pronounced Ross O'Daly next year's Overall President.



Bottom left: Cathal Brugha St President elect, Kenny Vaughan's elation is apparent as he is congratulated by friends and supporters. Bottom right: Deputy President and Welfare Officer elect, Michelle McCauley, can't hold back the tears upon hearing the result which gave her victory by a margin of seven votes, the smallest of differences in the elections.



The Townhouse

47/48 Lwr Gardiner
Street,
Dublin 1.

Part of Globetrotters Tourist Hotels

This beautifully restored 19th Century residence offers you the character and style long forgotten in many hotels and guesthouses today. This combined with all the modern comforts; En-suite, Satellite TV (Free Sky Sports and Movie Channels), Lift, Tea/Coffee maker, Direct telephones and Night Porter. The Townhouse also has a private in-house car park.

ONLY 100M FROM THE
AIRPORT COACH TERMINAL



The Sunday Independent said:
Lovingly restored Georgian Townhouse...A Warren of Elegantly Decorated Rooms...in keeping with the period style...and at this price, a steal...
Bed & Full Irish Breakfast (Vegetarian option available)

Please phone Lisa or Patricia on our reservations Hotline: (01) 878 8808
and 874 0592.
Fax: (01) 878 8787.

Lettuce to the Editor

Any lettuce sent to the Examiner for the attention of the Editor should be clearly marked. Ní ghlacfar le haon leitis mbarbh. Sending dead lettuce to the Editor is a strict no-no. Tig libh scríobh chuig an seoladh seo a leanas:

The Editor,
DIT Examiner,
DITSU,
DIT Kevin St.,
Kevin St.,
Dublin 8.

An tEagarthóir,
DIT Examiner,
DITSU,
ITBÁC Sráid Chaoimhín,
Sráid Chaoimhín,
BÁC 8.

Saga des Charlatans

Dear Editor,

I am writing to you again in response to Michael McCormack's reply to my letter re. the Charlatans.

It was not intended as a personal attack [you called him a 'prick', Ciara — Ed] but as a response to a review which in turn, did contain some factual errors. In retrospect it did seem like an attack and for this reason I do apologise; I should have worded my letter better.

When you referred to me as a 'groupie', I was slightly confused; if that word means someone who has been a genuine fan of a band for seven or eight years, and jumps at a chance to meet, spend time with, and talk about

previous interviews and statements then I am obviously a groupie, but I was under the impression that a groupie was someone who shagged band members and their roadies. Silly me, eh? (Would I have been referred to as a groupie if I was a lad??) [Fair point, but, assuming we're referring to heterosexuals here, how many all-girl bands do you know that have groupies? Sure, the Tori Amoses and the Toni Braxtons have their fawning male groupies but it is still largely a female phenomenon. The Spice Girls and All Saints are among the few exceptions to this.]

The reason I even mentioned the point that, as you put it ('Tony told me this...we, the fans, etc...') was to emphasise the fact that I had obtained my information from the people involved.

So I am not an 'anal groupie' or anything of the sort, but I am a huge fan of music and happen to have met my favourite bands over a couple of years, luckily enough.



At the Administration Society's seventh Annual Business Breakfast were, l-r: Conor Corcoran, Grace Graham, both Second Year students in Mountjoy Sq., and Guest Speaker Dr. Seán Baker of Iona Technologies. Organised by Links Officer, Stacey McCarthy, the event was held in early February. Pic: Jimmie Robinson.

Ciara Murphy.

PS The reason I went to Belfast was because my favourite band were playing again in the same country and it was free, so why not?!

A Chiara,

Let bygones be bygones. Enough of this for all of us. Would you be interested in reviewing any gigs for the Examiner? Give me a call, 402 4636.

Le gach dea-mhéin,

Cearbhall Ó Síocháin,
Editor.



DIT Students of the Year raise the cup while in good cheer. Pic: Jimmie Robinson.

January 98 Crossword winners:

1. Robert Rooney, FT401, Cathal Brugha St.
2. Paul Weber, DBS 4, Aungier St.
3. Stephen Holohan, WMT 2, Kevin St.

Áine Ní Chonaill -- Droch-bholscaireacht don Ghaeilge?

Máirtín Breathnach

"Bíonn adharca fada ar na ba thar lear"

Is iomaí uair a chaitheadh an seanfhocail sin amach againn agus muid faoi bhrú ó bhagairt an Ardteist. Ach is é an ceann sin agus cúpla ceann eile a sheasann amach ar na mallaibh. Le tamall anuas anois tá fadhb leochailleach na dídeánaigh faoi chaibidil agus gan réiteach téagartha fós taghta ar.

Níor chabhraigh bunadh an Immigration Control Platform (ICP) de chuid Áine Ní Chonaill ar chor a bith leis an ábhar conspóideach seo, agus gan dabht níor chuaigh mí-iompar agus glafarnach an Anti-Nazi League (ANL) ag seoladh an pháirtí go ró-mhaith leis ach oiread.

Riamh anall, cáineadh an Ghaeilge mar gheall ar chúngacht intinne a lucht labhartha agus a ndearcadh sean-fhaiseanta. Seo hiad na cúisithe céanna atá curtha i leith an ICP. Is deacair a rá cén tionchar a bheidh ar an teanga i dtaobh baint Áine Ní Chonaill leis, maidir le rá nach

geabhródh sé leis a bholscaireacht go ró-mhaith. Don té uach bhfuil eolas acu ar chúla an bhean uasal, is muinteoir Gaeilge 's Stair í. Is mionsonra é i gcomhtheacs díospóireacht na dídeánaigh ach is údar inní é do chumas an teanga faoi láthair na huair.

I ndáiríre píre, an féidir éisteacht le dream ar bith a adhmaíonn gur maitheas an tír atá i gceist acu nuair ag an am céanna tá droch fhógra á dhéanamh acu don ghnéith is tabhacht de aitheantais na tíre.

Más múineadh Gaeilge é slí bheatha Infon Ní Chonaill, cár chaill sí fealsúnacht a sinseara a tugadh dí trí teachtairí na sheanfhocail? Nuair atá gach muinteoir eile ag díriú aird a gcuid daltaí ar impleachtaí na seanfhocail do ábhar aiste san Ardteist, cad a bhéidh faoi bhun ag máistreás Ní Chonaill?

Tagann grúpa beag le chéile i dteach tabhairne O'Neill's ar Shráid an Phiarsaigh gach Céadaoin. Is

meascán de bhaill tíortha éagsula é an ghrúpa. Fear as an tZaire, fear eile as an t-Iordáin, Seapáineach, Iodáileach agus roinnt Éireannaigh. Aidhm an ghrúpa? Comhrá agus tráchtas trí mheáin na Gaeilge. Tá fáilte roimh chách, cibé dath do chraiceann. Cúpla dorais suas ó teach O'Neill's, seasann an fhoirgnimh ina rugadh an Phiarsach. Tá dáinséir an go dtreascrófar é fós.

Is deacair cuimhneamh ar tír ar bith eile ina tharlódh na heachtraí ioróineacha seo.

Áit breithe aislingeach an theanga faoi bhagairt le hais sliocht allúrach á fhoghlaim sin a mharaigh é. Is ait an mac an saol.

Is féidir le Áine Ní Chonaill agus a dream roinnt beag ciall a thógáil ó sheanfhocail gur cheart dúinn uile machnamh a dhéanamh air...is ar scath a chéile a mhaireann daoine.

Is leor nod don eolach.



Are we to get used to images like this?

Sarah Marriott

Almost ten years ago the British comedian Lenny Henry appeared on the Late Late Show and commented on how white Ireland was: 'If you see a black man in O'Connell Street tomorrow, it's me.'

He couldn't say that today. It's not unusual to see Africans, Asians, Iraqis and Bosnians queuing in McDonalds with you. And some of them even have broad Dublin accents.

But what has shocked many people is the speed with which this has happened - it's no longer just a few exchange students at the College of Surgeons, who'll go home soon. It's whole families and communities who are looking for jobs, buying houses, getting the dole, and whose kids are going to school. In fact, they're living like us. And they want to follow the example of the Irish who went to America - they want to work hard and make a better life for their children.



22 year old Galina Lopez came to Ireland from Cuba in September 1994, and is now studying for a B.Sc. in DCU. Her family's '...political opinions' forced them to leave Havana.

In the space of a few years, we have been forced to become a multi-cultural society. And we're only just starting to realise it. The media has focused upon this change and in many ways is fanning the flames of fear of foreigners by the use of words such as 'influx' and 'swamped'. When hundreds of thousands of Rwandans poured into Zaire in fear of their lives two years ago, that was an influx. What we have here is a trickle. Most of the world's refugees live in terrible conditions in camps in third world countries, only a few make it to the West (where in many cases they are treated with hostility and accused of scrounging, lying and not 'really' being a refugee.)

But it's not too late - we can decide that we are not going to tolerate racism, that our country will be a haven for persecuted peoples, and that Ireland of the next millennium will continue to be 'Ireland of the Welcomes'.

Multi-cultural Ireland - myth or reality?

'Multi-cultural Ireland - myth or reality?' a workshop hosted by the VSI (Voluntary Service International) was preaching to the converted. Sarah Marriott reports.

When the accountancy student from Tanzania first got on a Dublin bus, he thought everyone hated him because it was so

quiet - in his country everyone talks on the buses, with strangers exchanging life stories between stops. And he felt strange, exposed - he'd never been in a crowd of white people before.

The video extract, from the 1995 TV documentary 'A Place of Refuge', attempted to put us into the shoes of a black man in Dublin - literally, as he walked the streets trying to get accommodation. It is important not to be influenced by media stories of a refugee influx, but to retain the human dimension - these are real people we are talking about, not statistics.

Micheal Mac Greil, author of 'Prejudice and Intolerance in Ireland', dismissed the current newspaper stories: 'The current scare stories are grossly inaccurate and an exaggeration.' He argued that many parts of the country are underpopulated and that families are getting smaller: 'We should welcome these people because they are badly needed.'

The current situation is that fewer than 1% of the Irish population are immigrants. However, as Mac Greil pointed out, we have always had an easily identifiable sub-culture which had suffered from systematic racism: the travelling community. Now, that racism is being extended to other groups who look different from the white settled community.

Gary Quinn, of the Cities Anti-Racism Group, expressed concern about the growing problem of competition for limited resources, particularly within the inner city areas. Housing, for example, is a sensitive issue, as there is a perception by some that refugees are 'queue jumping'. He was also concerned about the promotion of stereotypes and racism by the media, and hopes that the planned NUJ conference on the issue will have a positive effect.



17 year old Sarajevoan, Zlata Filipovic, now living in Ireland.

Many of the workshop participants called for action. The researcher for the recent documentary on Jews and anti-Semitism in Ireland suggested that people contact the Department of Justice to ask why the 1996 Refugee Act has not yet been fully implemented. This act would speed up the decision-making process for asylum seekers (which can often take years) and would provide provision for legal representation and appeals. Others suggested that a more pro-active role should be taken - perhaps following the example of the animal rights activists who run a stall at College Green every Saturday, to educate and to increase support.

And one refugee pointed out that these workshops were a good idea, but that they weren't enough. Everyone attending was already converted to a multi-cultural society - it was the people out there, who perhaps believed the schoolteacher from Cork, who needed to be reached. For more information, contact the Anti Racism Campaign, 10 Upr Camden St, Dublin 2.



Vietnamese Dr Lou Jin Shang, now living in Ireland, has been practising Western and Chinese medicine for almost 40 years. He is content here.

Photographs by permission, from 'A Part of Ireland Now', National Co-ordinating Committee, European Year Against Racism.

An influx or a trickle?

The Reality

1956

530 Hungarian refugees (most resettled in Canada and US)

1973-4

120 Chilean refugees (most returned to Chile when democracy was restored)

1979

212 Vietnamese refugees (this community has grown to about 600, due to relatives arriving and new births)

1985

26 members of the Bahai community who fled persecution in Iran

1992

178 Bosnian refugees (with the arrival of relatives and the birth of 40 children in Ireland, this number has increased to 800)

Since January 1994 400 refugees have been given the right to stay in Ireland. These have included people from Cuba, former Yugoslavia, Romania, Zaire, Algeria, Somalia, Angola, Iran, Iraq, Liberia, and Libya.

photography special



The main studio in the School of Photography's new building in Temple Bar. Dark rooms and storage space lie beside and above this central space.



Stunning Cave Photography by Gavin Newman, who has travelled to and shot many of the world's caves.



"Eh, amigo, tench fuego, por favor?"
Photo by Paul Nolan Miralles, first year photography, DIT Kevin St.



Photography lecturer, Geoff White, with a group of his students from Kevin Street. The studio space includes a large window for maximum natural light.



Photo by Brian O'Sullivan, first year photography, Kevin St.



"Swallowed"
Photo by Brian O'Sullivan

DIT School of Photography and Digital Imaging Centre recently moved into their new home in Temple Bar's Meeting House Square. The studios, darkrooms and various processing labs are situated above the Photography Archive. Third year students are currently deep in project work, which will go towards their final assessment. First year students have the added benefit of beginning their studies with the new facilities on hand.

Eve Arnold - one of the greatest photographers of our time

Sarah Marriott

It's not often that you feel you are in the presence of a 'great lady', but when Eve Arnold spoke at the IFC in January you could feel the electricity in the audience.

Her career began in the early 50s and she is now a little white-haired grandmother - but she is still taking pictures and still making her uncompromising personality and political opinions felt. With humour and a quick-wit that would put many younger people to shame, Eve Arnold seemed to enjoy the Q & A session which followed the showing of a new film of her life.

Very much an individual, Eve Arnold can make statements like "Everything is political"



Eve Arnold's self-portrait in a distorting mirror.
Picture courtesy of Magnum Photos.

poverty-stricken Cubans she first spent three weeks photographing in the 60s. They remembered her too, but the previous 20 years of prosperity had been wiped out. Arnold said: "And now all they can do is to find food - they are being treated abominably with the United States embargo." She said that she always tries to be sympathetic to her subjects. Of John Major,

without it seeming like a trite cliché from the 70s. Viewing the world through the eyes of a social commentator, she researched places before going to photograph them. Before finally getting permission to go to China she had studied the country for 20 years. And she does not forget the people she shot: her most recent assignment was to go back to the family of

she explained that he photographs really badly. Although she spent weeks in and out of Number 10 and he couldn't have been nicer, she couldn't take a good picture of him. When asked if she was sympathetic to Margaret Thatcher, she replied "in a reverse way." Eve Arnold didn't seem to enjoy photographing Marilyn Monroe. She said that Marilyn, who totally controlled all their sessions, always wanted Eve to be the mother and for her to be little girl lost. "I didn't want to be mommy," laughed Eve, "and I didn't want her to be lost." Eve Arnold was the first photographer to do many things: to go behind the scenes in Hollywood, to go into Arab harems, and to photograph Soviet psychiatric hospitals. She is probably one of the only photographers working today who would not use pictures of a naked Hollywood star, because they were too revealing. But that's exactly what she did with some photos of Joan Crawford. It's a shame there aren't more photographers like Eve Arnold out there...

images everything

Tanya Kiang, Director of the Gallery of Photography, talks to The DIT Examiner about her work, some of the Gallery's featured artists, and what's in store for the coming months.

You get the sense that Tanya Kiang's natural work pace is methodically slow, that very little would panic her, and that her calm, quiet disposition would suit an artist more than a magazine editor or a gallery director, whose stereotype runs around screaming about deadlines or reports. As such, her manner sits very comfortably with the peaceful ambience of the Gallery of Photography in Temple Bar. Despite this seemingly unperturbable state she gets a phenomenal amount of work done, while still maintaining an artist's love and appreciation for her subject matter.

Tanya Kiang, you come to the Gallery of Photography from editing Circa Art Magazine. "Yes, I come from, in one sense, a broader background into something more specific — just photography, but in another, then, an awful lot of the very interesting work done in the broader visual arts was generally done using photographic or video or digital media anyway, so it's not that much of a change at all."

So how much of a departure is it from your previous position?

"Bricks and mortar, sort of. The core of the work here, as in programming gallery space, organising workshops, education courses, that kind of thing, is very similar. To some extent you're still dealing with images and words or ideas, and how you can best present those, and how you can make them meaningful and relevant to people; the problem being that there is very little time for that kind of work when you're running around dealing with fire regulations and lifts and things — actually running a building."

Do you find yourself spending more time than you would like with administrative work?

"No I actually quite like it, and I think it's important that you don't just talk to the converted all the time. What's been very interesting for me has been talking to people in business, because normally I'd be going 'Oh, God, more suits...they're not visually aware...they don't really care about it...' but actually I've been really surprised, nicely surprised. People are very interested and they do want to find a way in, and I would see it as part of an arts administrator's job to mediate those things and open it up for them. I mean, I'm not running a factory that cans beans. So even the administrative work, if you like, as you'd get in a canning factory." (No year's free supply of canned beans there, Tanya.)

She clearly enjoys the more personal aspect of her job in the Gallery, coming face to face with everyday people who come in, chatting, showing her their holiday photos and simply interacting in a person more than she would have done as a magazine editor. "Just today we had a phone call from a mother of a fourteen year old boy who takes pictures of stags and other wildlife — all human life comes through here, so that is interesting."

Is your experience of you find that people are more open to visual art in its different forms now, that they can better relate to it than previously?

"Well, yes, if you take it right back to the fifties when it would have been absolutely unheard of for someone's son or daughter to become an artist, to consider making a living from making

images in one way or another. Now, it would be quite acceptable, and certainly, as regards photography, very glamorous and sexy, although I think any practising photographer would probably say different. Photography, in particular, has this sexy image which isn't exactly correct, but there still is something attractive about it and that is why it's so popular. And good on it."

The DIT School of Photography has just moved in across the square from you, giving the students access to much needed equipment and facilities. What kind of advice would you give them as photographers-to-be, in terms of trying to sell themselves?

"A really good start is to get published, and there are a lot of options there. While some of the newspapers have very good photographers working for them, sometimes they should be jibbed along a little bit to use photographs in a more exciting way, and they can't be expected to do that unless there are hordes of people going 'Hang on! I've got this picture story...' or 'I like to work with this journalist, we want to cover this story...'. Or there is a magazine like Source magazine, which the Gallery co-publishes with Photoworks North in Belfast — its Ireland's only photographic review. Source magazine and the Gallery run portfolio review sessions, where John, the Editor of the magazine, and myself go through people's portfolios. John would be looking to see what he might publish, I'm looking to see what kind of work people are making, so that over the next year, two years, I'll be able to put together good group shows and see what themes are emerging. So if you wanted to pursue what we call it, independent photographic practice, you have to work extremely hard, and people must be prepared to talk about their work, and be happy about it. Once you are good in a visual sense it does not give you a passport to just button up. You still have to use language and use words."

One person who is an extremely effective communicator is Magnum Photos photographer Eve Arnold. As anyone who saw Beebon Kidin's film on her could testify to, she is fully able to express what she felt when taking each shot, and how she related to the subject, be it a person or a scene, strange or familiar.

Another of Michael Durand's images juxtaposing familiar architectural motifs with the armed guardians of the world's major cities to great effect. All the originals are in colour.

What now for the Gallery of Photography?

Eve Arnold's is a name even a non-

photographer would recognise, and you had just arrived to the Gallery when her *In Retrospect* exhibition took place. Did that go well for you?

"Yes, she made me look really great, it was wonderful! It was an enormous success, and maybe I shouldn't say this, but I was surprised at the level of it. In one sense Eve Arnold is not a very well-known name, she's kind of a legend, but if you stop somebody on the street and ask them to name a couple of photographers, [Henri] Cartier-Bresson (Magnum Photos co-founder) might be there, maybe Robert Doisneau or people like that but I wouldn't've wondered about Eve Arnold. I mean, for a woman of 86 she's really quite something — and her *In Conversation* that we ran in the Irish Film Centre in January was over-subscribed many times and we could've done more with her. It probably was the most popular show we've ever had here; on Saturdays and Sundays [there were] throngs here, you could hardly see the pictures!"

The Gallery space is not limitless, and it is entirely feasible that any unusual demand on any one exhibition would risk over-crowding, but you can understand how weekend visitor numbers might well have obscured many of the works when Eve Arnold's exhibition was in town. Tanya continues, "Her book, *Eve Arnold In Retrospect*, is required reading for someone who is interested in becoming an independent photographer or following in that independent photographic stream. She talks about the setting up of Magnum, and talks very intelligently about the impact of television and deflates all the paranoia that 'Oh, photography is dead because there's television...' — she's much more level-headed about the whole thing. It would be required reading for editors, actually! Editors are pretty much the bad guys in her eyes, but [she explains] 'now, as a maker of an image, you can maintain control over it when it does go through so many hands.' [Information duly noted and filed away for future reference.]

At the moment, we have Michael Durand, and Michael's work here, I think is outstanding for a young Irish photographer. It's got a kind of energy to it, its broad-minded, very European. It doesn't bother with the usual kind of baggage that you could say does mar a lot of emerging photographers: an over-reliance on theoretical texts, for example. Michael just goes ahead and takes very strong images — yes there are ideas behind them, but you don't have to have read twenty million books in order to understand what he's saying."

It's comforting to the uninitiated to know that there are such artists out there. That exhibition runs until March 21, and is then followed on March 26 by a show by another Irish photographer, Karl Grimes [see Source Magazine, Spring 1998]. Karl Grimes' photographs were taken mainly in Milan and in New York. She describes the images, which involve portraits of natal malformations from the turn of the century as "very, very challenging and sober..." and more, that they are "heart-rendingly sad, but there is also something peaceful about them, and for me, there is this easy connection between photography and death, some sense of deathliness and stillness. I think people will find some of Karl's images horrific, although they are done with sensitivity and a tenderness. What I'm hoping for is that the Gallery space will be contemplative, so I'm very much looking forward to that."

Later this year the Gallery will play host to a show of contemporary Spanish photography, a show of Terry Island project work by Martine Franck (incidentally married to Henri Cartier-Bresson), which will be cross-referenced with a show in the Royal Hibernian Academy, and an international print show curated by Cork's Brian Kennedy.

"Towards the end of the year we will have a show by Gareth McConnell and Patrick McCoy, two young photographers from Northern Ireland. That particular show was scheduled for February this year, and really sadly, Patrick McCoy died over Christmas, so this is also going to be a sort of commemorative show for him, a very talented artist." Patrick McCoy's work she describes as "very textual, overlaid, intriguing images."

Before I leave, in an attempt to get a shot of the Director in her natural environment, we pop upstairs to where Michael Durand's work is hanging. It is clear that she delights in discussing whatever is on show. Unfortunately, I stand there dumbly unable to communicate much of what his images mean to me, even though they are quite impressive, all the more so because of their simplicity. It felt kind of funny taking a photograph of the Director of The Gallery of Photography in The Gallery of Photography, surrounded by all these images, but not uncomfortable. It was almost surreal, like I would imagine swimming with dolphins or something. Forgive me, I lost myself there for a moment.

The Gallery of Photography will be hosting the next Portfolio Review Session on Saturday 4 April. Prospective candidates are advised to phone and make an appointment, because only a certain amount of people can be catered for.

The Gallery of Photography will be hosting the next Portfolio Review Session on Saturday 4 April. Prospective candidates are advised to phone and make an appointment, because only a certain amount of people can be catered for.

The Gallery of Photography will be hosting the next Portfolio Review Session on Saturday 4 April. Prospective candidates are advised to phone and make an appointment, because only a certain amount of people can be catered for.

The Gallery of Photography will be hosting the next Portfolio Review Session on Saturday 4 April. Prospective candidates are advised to phone and make an appointment, because only a certain amount of people can be catered for.

The Gallery of Photography will be hosting the next Portfolio Review Session on Saturday 4 April. Prospective candidates are advised to phone and make an appointment, because only a certain amount of people can be catered for.

The Gallery of Photography will be hosting the next Portfolio Review Session on Saturday 4 April. Prospective candidates are advised to phone and make an appointment, because only a certain amount of people can be catered for.

rag week

Aungier St / Kevin St Rag Ball RedboxChocolateBarPoD

By 11pm the queues began to flow smoothly into the

1 for a good while.



Boogie, boogie, shimmy, shake. How much does that DJ make?

Redbox as the pubs were closing. (Compact) Disc Jockey Mick 'Glic' Glynn was throwing down the big beats courtesy of some SolidState compilation CD and a few others.

Club-speed versions of



"Skip Forward...Programme...Pause...aaand PLAY!" DJ Glynn shows us all how we can be our very own big beat meisters.

ETA's *Casual Sub* and *Magic Carpet Ride* by Norman 'F. Slim' Cook's incarnation as the Mighty Dub Katz kept the thin crowd bouncing around the cloakroom queue, which outnumbered dancers 2-to-

occasions. What I can't figure out is what the difference is between 'DJ' Mick Glynn and the guy round your house party who changes the CDs on your stereo.

Guinness products were £2 a go all night, and the reps were out in numbers, and John Potter, Dave Hickey and Phelim O'Neil were armed with cameras to capture the atmosphere.

People were enjoying themselves and getting steadily hammered, and around about the witching hour the Access All Areas buzz decended, as those in the Redbox figured they'd like to try accessing other areas.

Following much swelling of the ranks at the exit, and a

Fat boy Slim's *Everybody Needs a 303* got an airing too, but it obviously doesn't wash with Glic Glynn, who is content to use a CD player on such



Richie & Keoghie serenade the Snackery in Kevin St.



STUDENT DISCOUNT
£2 ON ALL PRICES

BOOK NOW ON
(01) 677 1717

GAIETY
THEATRE

16 - 21 March

DIRECT
FROM THE
WEST END

"A relentlessly good
romp" THE GUARDIAN

The Reduced Shakespeare Company will arrive in Dublin on the 16th March, clutching camels, crucifixes and a few of the commandments ready to answer the questions: Did Adam and Eve have navels? Did Moses really look like Charlton Heston?

Mon - Sat at 8pm:
£8, £10.50, £12.50, £14.50
Sat Matinee 3pm:
£7, £8.50, £9.50, £11

royal arse-ache for the bouncers concerned — who can't be faulted — the crowds were slowly allowed to descend to the

asked to stay put.

But apart from the general mosh and squash to get down to the PoD and



"Gu onnn, YEAH!" said this lad. I agreed.

Chocolate Bar and onward to the Place of Dance.

Except that after about twenty minutes it transpired that the PoD was too full to let any more in, so Redboxers were

Chocolate Bar, people, very drunk people all of them, got their buttons pushed by Kevin St / Aungier St Rag Ball '98.

seachtain na ngiobal

USI calls for training of third-level lecturers

Sarah Marriott looks at staff-training in DIT, and what to do if you have a problem with your lecturer.

"One of the greatest achievements in education is that teachers are now fitted for their duties by being taught the art of teaching", wrote Mary Somerville, the Scottish astronomer and geographer, in 1848.

Time for Change

In one aspect at least, our education system has not changed since the 19th century. While primary and second-level teachers must undertake training, third-level lecturers are not required to take any courses in "the art of teaching."

The USI believes that it is time for change and has begun a campaign for the compulsory training of third-level lecturers. According to the education officer, Malcolm Byrne, "Somebody could be an expert in a particular area, but when they start lecturing, it could be the first time they have spoken in public." He argues that just as school-teachers need to undergo training, so too should new third-level lecturers. USI want to see formal training in the areas of public speaking, lecturing, multimedia presentations and 'getting the message across'.

However, there is little support for compulsory training within DIT. Dr David Gillingham, Director of Academic Affairs, stated: "I would not be in favour of compulsory training but I am in favour of encouraging all staff to engage in continuing professional development, including teaching skills where appropriate. The DIT already provides short courses for staff and is developing a Postgraduate Certificate in Education. It is our policy that all academic staff should have the opportunity to take such courses.

"There are of course many excellent teachers who have never taken such courses and probably do not need to do so. There is little to be gained by making such courses compulsory."

Siobhán Weekes, Aungier St SU President, believes: "There are some excellent lecturers, but there are also some who can't get their point across. They know their stuff but it's not much good to us sitting this side of the desk if they can't communicate it." She feels that all new lecturers should take a teacher-training course, and that more established lecturers should receive compulsory refresher courses. "It would do no harm," she says, "then there's no danger of letting those who don't know how to teach slip through the net."

Staff Training

However, DIT is anxious to point out that there is an extensive voluntary training programme. In September 1997, Phil McKenna was appointed as the Staff Training and Development Officer to, among other things, "manage and implement comprehensive training policies" throughout DIT. She is responsible for the quarterly 'Staff Development News' which publicises the courses and grants available to staff (both academic and non-academic). Courses which have

been run over the last two years include 'Lecturing to large classes - an interactive approach', 'Tutorials, their purpose and design', and 'Seminar on supervising undergraduate research'. Courses scheduled for early 1998 are 'So you want to teach?', 'Getting the info in! Getting the info out!', 'Dancin' to someone else's tune! (Customer satisfaction)' and 'How can you tell? (Measuring outcomes)'. There is a strong emphasis placed on training lecturers in new

technology, particularly the use of email, computer conferencing, and the role of the Internet in teaching and learning. A recent course covering these skills was attended by staff from departments as diverse as music, communications, tourism, catering and distance learning.

However, there is also great support for lecturers to improve their own

academic qualifications and skills. Subjects offered range from Gas Shielded Arc Welding to a primary degree for lecturers who may be experts in their fields but have never acquired a Bachelors degree.

Student Complaints

Given that only a minority of the lecturers in DIT have experienced more than a short teacher-training course (as in all third-level institutions), what recourse is there for dissatisfied students? According to Dr Gillingham: "Students who have concerns about the teaching of individual staff members are encouraged to

approach the staff member directly in the first instance.

If this proves unsatisfactory, then the issue can be discussed with the appropriate Head of School/Department and eventually the Faculty Director." However, Dr Gillingham believes there is a need for flexibility when judging lecturers: "Some distinction has to be made between effectiveness and style. Some teachers are very effective at creating student learning using different styles."

Student Feedback

Siobhán Weekes feels that with the probable change to university status there is now a need for a more formal written system of feedback. However, she is also a supporter of the present system of verbal feedback: "It's very informal, that's what makes it so good, because it has an off-the-record quality about it." When students go to her with complaints about individual courses or lecturers, she advises them to go and talk to the course director, or to the head of faculty, and believes that most problems are solved in this way.

Student representation on key committees guarantees an input from the student body in the running of the colleges. "The new faculty structures to be implemented fully in the near future," said Dr Gillingham, "provide for increased student representation on all key DIT committees."

At present, committees with student members include the Quality Assurance Panel, which covers issues such as the student survey questionnaire, and Examinations and Awards, which deals with issues such as improvements in the method of exam result notification.



poet 's corner

Pictures Maolsheachlainn Ó Ceallaigh

Life does not begin with a bang, or a snap, or a flash.
It begins with a delicate delineation of light
And darkness, a coming of something unseen
to the sight
The world filters onto the film of the mind by
degrees
When the embryo eye, just a shutter of lid and
of lash
Unfolds on eternity's face which need never say
cheese.

Life need never say why it poses for pictures, or
how.
It keeps us all snapping away with sensations it
saves

To keep up our wonder — as when a boy
strolling through caves
Should come upon daubings of ancient men's
wishes and fears;
The mystical mirror of nature, forged first in
Lascaux,
Holed up unrevealed in the darkness for
thousands of years;

And those aeons ago, what awe must have
welcomed its birth!
Men must have stood speechless, transfixed by
this singular stunt —
Transposed on the stone, but stilled in the
torchlight, the hunt
In all of its splendour and terror — life's flesh
and life's blood
Re-fashioned by firelight with fingers smeared,
God-like, with earth
And so feel we still when we stand where those
hunters had stood;

When we stand in their place, be it there in
that cellar or not.
For the reel of the centuries cuts to unending
new scenes
New marvels await in the wings; as to what it
all means
The audience whisper below, one eye fixed on
the play.
In the dark-room of reason the artist develops
each shot
To make sense of the tangle and catch it in
black, white and grey.

The charter of morning commuters, a photo-
montage
of a million perspectives and angles. A massive
archive
Of footage is kept inside every and each man
alive.
And though of recordings unhappy and dark
we would cleanse
Our files, they escape us. A copy is ever at
large.
The SENSATION! EXCLUSIVE! of
somebody's mischievous lens.

Paparazzi swarm around every figure that wins

centre stage
Unheeding of rhubarbing extras that wait at
the back.
But leave that show be, and zoom into the
great chasing pack.
There is more to be seen in that unphotogenic
mish-mash.
For a dream or a song or a word can develop an
age
It does not begin with a bang or a snap or a
flash.

Swimming Pool Maolsheachlainn Ó Ceallaigh

Light strains to enlighten this cavernous room
And the echoing voices hang heavy in air
The swimmers' pool wombs in a communal
womb
Secure from the winds that blow coldly
elsewhere.
So row, row your boat down this gentlest of
streams
As the softest of lights gleams upon the tiled
walls.
And it gleams on the chlorine-tanged spray,
and it gleams
On the pallid-fleshed swimmers of paddles and
crawls.

And as they glide onwards and swim through
their lanes
They sense that a kinship is being renewed.
The swimming-pool calls to the blood in their
veins
As liquid to liquid and fluid to fluid.
They wallow in wetness, embracing the flow
As a mother's young children will cling to her
skirt
And float to that place they left too long ago
When the darks of the ocean brought life to
the earth.

Alien Nations Gillian Smith

Listen to their notions
about the price of
cornflakes
and the price of
love.
Jingling wallets and empty vodka bottles.
Wonder what drug powered them
when buying those pink and yellow trackuits.
Or to marry him.
Friends on toilet walls
'luv 4 FR'.
No time to write full words

or tell the truth.
No reason to blush.
No history hidden in the pockets
of those who pass.
Their unfamiliarity soothes
the over-inspected and post-mortemed heart.
Refreshingly strangered.

In Shallow Bunkers Gillian Smith

Lie down
and lace the boots of the ready trampers.
Undress
and invite bullets to add paranoia.
Red, disarm, fire.
Rich the ripper skinning me.
Already facing the burning interior
on the edge of eruption.
Add to my deficit for fuel.
But...
I'm a catabolic one.

The Swallow Gillian Smith

The statue among life-suckers
Unaware of this monument
to explosive stillness.
A standing sweetness
where petals of rainbows
blind the sight of solitude.
Like delirious sperm they
hurry to live,
wrestling with seconds.
So, salty tears
seep rustily into discredited reminders.
See the silence.
Relish the taste.
And nourish on its vacuum.

THE LENTEN PILGRIM

Lent '98 is upon us. The challenge faces each of us to give up "something for Lent".
Like the Budget, will it be the usual reliables — cigarettes, drink, sweets and biscuits and really if the truth be known, in making an effort with these, motives are usually multifaceted. I want to save money, or I am damaging my health, or I am getting too fat or maybe even something more sinister. Let's get back to basics here. Lent is ultimately about preparing for Easter, so maybe we should begin at the other end and ask some questions about Holy Week and the ceremonies because if these are not part of the agenda then the preparation time and lead up has not much chance for success. How do you remember last Holy Week? What did you do for the first week of the Easter holidays last year? What did you find helpful about Lent '97? Try and cut your cloth to measure!
Lent begins with Ash Wednesday and the distribution of the ashes as a reminder to us that this world is just a passing phase in the sequence of time. Then for the next six weeks or so we focus on things spiritual in our own personal lives so that we allow God to speak to us through experiences and other people. This Lent, for you it could be to do with the student elections, or views that you hold about the homeless or foreigners in our country. It could be something around being Irish when it is St. Patrick's weekend. It might be a discovery in a special friendship that has developed since you started College, or just an awareness in the beauty of Nature this Spring time. God speaks to us in "the bits and pieces" of life. This Lent is not about doing anything heroic or fantastic, it is just about listening to God speaking to you, maybe telling you that He loves you and that you are the most wonderful person in the whole world, a real treasure.
Let us not ignore the essentials that are part of everyday life but somehow let the Lord in on the 'ordinary things' a little more so that we can see his relevance and significance in the often mundane. Herein lies the challenge of Lent '98, to be oneself knowing that each is gifted differently for the good of society and those around us, at home and abroad.

Finbarr A. Neylon (Kevin St.)

THE DIT Kevin St. Chaplaincy

Finbar Neylon full-time Catholic Room 249
phone: 4024568 home phone: 6777480

Margaret Buckley full-time Catholic Room 249
phone: 4024568 home phone: 6777480

Ken Lindsay part-time Methodist
32 South Hill, Dublin 6 home phone: 4974103

Willi Stewart part-time Church of Ireland
96 Lower Drumcondra Road, Dublin 9 home phone: 8300935

Keith McCrory part-time Presbyterian
214 Beech Park, Lucan Co. Dublin
mobile phone: 087-481041 home phone: 4974103

installationsexhibitionseventsshowspersformancetheatre

Where were you when the Wall came down?

By Sarah Marriott

There is a woman squashed inside a suitcase in Temple Bar. And there is a load of black and white pictures of some people building a wall and some other people trying to get over it, under it and through it. And some happier, more recent, pictures of people celebrating in 1989 when that wall, the Berlin wall, was finally torn down. Arthouse, the multimedia centre in Temple Bar, has recently presented Checkpoint Charlie, a photo exhibition to commemorate and remind us of the history of the Wall. The ingenuity of the escapees was stunning — the tiny car in which many hid (at different times) when crossing the wall, is parked near videos of escapees talking about their experiences. Downstairs, in a space designed to recreate the claustrophobia of the Wall,

Storytellers Theatre Company presented a new play: When the Wall Came Down. Written by German-born Irish/German resident, Renate Ahrens-Kramer, it deals with the question of national and personal identity. In May 1990, in East Berlin, files were discovered showing the details of the forced adoptions of the children of escapees. At last, parents from the West could trace their children who had spent their lives in the East. When the Wall Came Down tells the story of one East German family, two parents living happily with their 17-year-old daughter, whose lives are disrupted by a visit from a woman from the West — the girl's natural mother. The truth, which slowly emerges, begins to destroy the family. Their whole family life had been based on a lie, because the father had always known that his 'daughter' was taken from an escapee. The girl is angry with her adoptive mother — unsure about whether the woman was truly ignorant

of her origins. Yet she is also angry with her birth mother, this stranger who left her to go to a new life in the West. Torn between her two lives, playing her violin louder and louder, as if to block out her own thoughts, the girl wishes that the Wall had never come down. True to the ethos of the Arthouse, the play was a multimedia presentation. The atmosphere was created by footage from old post-war movies. Behind some of the initial scenes of the play ran images of the poverty and deprivation of a post-war society: kids climbing on the rubble of bombed-out houses, gaunt men waiting outside soup kitchens, and kids who had got separated from their parents giving their name and age in the hope of someone recognising them. Storytellers Theatre Company, which usually performs plays from the Leaving Cert syllabus, successfully fused music, film and drama to create a moving and thought-provoking piece of modern theatre.



Dream Sweet Dreams
Big Idea Theatre
Directed by Mark Lynch

Big Idea's second outing in recent months is also Mark Lynch's second play, and is described as a comedy thriller with a cutting edge. The main worry about anything described as a comedy thriller since Pulp Fiction is that it invariably isn't funny, or isn't thrilling, or is neither. Based around four characters, three of whom are lads who knew each other when they were growing up, the fourth being the central character's girlfriend.

The gist of it involves a ruthless bastard of a money-lending scumbag called Slicer — not that obvious, he couldn't kick a ball properly when he was young — who holds a victim and his pal hostage through the course of a night. Very strong performances were put in by all four actors, Paul Burke as the house-owner, Antoinette Guiney, his girlfriend, Diarmuid McShortall the money-borrowing victim and Tomás Ó Súilleabháin as the pretty convincing Slicer git. Run in the New Theatre in Temple Bar it made for a riveting watch.

DX 98

A supplement to the DIT Examiner

March 98



End of world is nigh



Maria Daly ponders death and destruction and asks whether we are living in biblical end times

IT HAS been said that humans think in herds; it may well be said that they also go mad in herds and only recover their senses slowly one by one.

Death, the last judgement, the end of the world, immortality. Christian prophesy has always included within its ambit the scenario of doomsday whereby the just will be rewarded and the evil will meet a grisly end, involving hellfire and eternal damnation. End of century doom and gloom has seized humanity on several occasions throughout history.

The most remarkable widespread terror that the end of the world was nigh was that which occurred in the middle of the tenth century. Fanatics and prophets of doom appeared in France, Germany and Italy all preaching to terrified crowds that the thousand years prophesied in the Apocalypse as the term of the world's duration was about to expire and that the scene of the last judgement would be at Jerusalem. In the year 999, the number of pilgrims proceeding Eastwards was apparently so great that in some accounts it has been described as a deserting army. An ingrained sense of impending doom accompanied them throughout their journey. Every roll of thunder filled them with fear. Thunder was associated with God's voice heralding the end of the world and people took to their knees in prayer expecting that at any second the earth would open and yield up its

dead. As we know this never happened.

The pages of history are loaded with false prophets and crazed fanatics who appeared at various times of pestilence and hardship. Invariably they found a following amongst the gullible. As we sit poised at the turn of the next millennium we can see that Doomsday cults are not confined



Japanese doomsday cult leader, Shoko Asahara

to the past. In events like Waco, the Order of the Solar Temple killings, the flooding of the Tokyo underground with lethal sarin gas in 1995 by the followers of the Aum Shinri Kyo (supreme truth) cult and the more recent Heaven's Gate mass suicides, we have more than ample evidence that millenarian ideas are still extant and thriving

in our society. As the end of the millennium approaches, an increase in the number of destructive cults is expected.

In the year 1806 the people of Leeds became convinced that the end of civilisation was drawing close. A hen in one of the nearby villages began laying eggs with the words "Christ is Coming" inscribed upon them. Those who came to view the eggs were gripped with fear and wonder until finally it was ascertained beyond doubt that the eggs had been inscribed with some corrosive ink and cruelly forced up again into the bird's body by the owner. Unusual natural phenomena have often been interpreted as omens of God's displeasure to manipulate credulous people.

As we face into the next millennium the most plausible doomsday catastrophe is one of our own creation. We are now three years from midnight. Midnight is December 31 1999. The Y2K or the year two thousand problem could well result in disaster. The problem was born in the design of computer systems in the 1960's. By representing dates with six numeric positions YYMMDD, calculations that have dates in two different centuries will not work properly. Time span calculations such as interest payments and listings of numbers will all go awry if the problem is not solved. As a result computers all over the world will fail to function correctly

and could cause general mayhem on a huge scale. Nuclear missiles could conceivably go off by themselves!! Midnight has been set as the due date by which the problem must be resolved. As one commentator has put it "When the clock moves us into the beginning of the next century, all computer programs will undergo the most stringent and threatening test of their life". The problem is more of a management one than a technical one. Everyone must ensure that their systems are updated as most computer sys-

Nuclear missiles could go off by themselves!!

tems are interconnected. Humans unlike their computer counterparts are notoriously unreliable and it is almost certain that as the year 2000 approaches several bugs will remain in the system. Something will almost certainly go wrong. Computer programmers will advise you not to be on a plane when midnight strikes. Heed their warning or you might well find yourself engulfed in fire and spiralling uncontrollably towards the ground.

Killing to show that killing is wrong

BY KEVIN O'BRADY

ON 3rd February, about four hours before modern legal history was made in Texas through the execution of Karla Tucker in the "death chamber" in Huntsville - the first woman to be executed in Texas since the American Civil War - about 40 people held a protest vigil outside the US embassy.

Amongst those present was Mary Lawlor, director of Irish Amnesty International. She said that it was illogical for society to condemn the cold-blooded

killing of a human being while condoning the very same action against the offender.

The leader of Democratic Left, Proinsias De Rossa, said that according to available figures, execution makes no difference to recidivism rates for murder in the United States or elsewhere.

Although the case of Karla Tucker, and that of Alan Bannister last year, each became an international cause celebre, the vast majority do not. Executions in the United States are not a rarity. The State of Texas has executed the most prisoners. In 1997,

Texas executed 37 men, the greatest number in its legal history.



Karla Tucker: cause celebre

Despite these figures, the number of executions carried out in the United States each year is much lower than the number of death sentences in force. This is partly due to the delay between sentence and execution (on average, prisoners are on Death Row for about nine years) but also because if executions were to keep pace with the number of death sentences, several prisoners would have to be put to death every day for several years.

It is thought that in states which have the death penalty, judges are willing to pass death

sentences in the hope that many will not be carried out because, for example, they will be reduced on appeal to life without parole. However, there must be very good reason for the original sentence to be set aside. A higher court will usually take the view that the original reason for the death sentence remains valid.

To qualify as murder or manslaughter, the killing of a human being must be unlawful. While that may seem obvious, it is important. (Continued on page 4)

Dancing with black tongue and the Garifunas in Honduras

BY SARAH MARRIOTT

BLACK tongue got me in Honduras. A black fur started at the tip of my tongue, and disappeared down my throat. I couldn't get rid of it.

Panicking, I queued for three hours in the emergency section of the local hospital - a warehouse echoing with crying babies. The medical advice: "Gargle with bicarbonate of soda", was better than the help I got from the private doctor I consulted the next day: "You're allergic to Honduras."

I'd just arrived in Trujillo, a mellow town on the Caribbean coast, famous for



Garifuna children in their isolated village: Limon, on the Mosquito coast

the grave of American adventurer, William Walker. In my hotel, the chambermaid's T-shirt reads, "I'm too busy to give you a blow-job." But Norma does not speak

English. Her second language is Spanish and her first is Garifuna.

Norma looks West Indian, but he's Garifuna, descended from ex-British slaves who intermarried with the local Carib Indians, after being shipwrecked 300 years ago.

The Garifuna people and their Punta music are Trujillo's main attraction.

In the barrio on the beach outside town, the Garifunas try to maintain their traditional way of life, in the face of encroaching influence from 'El Norte', the US. Fundamental to their culture is music and dance, influenced by Africa, Jamaica and the Indians. I am looking forward to their four-day weekend, and ignoring my black tongue (and the Germans who move away every time I open my mouth) I head down to the beach.

In a shack, grandly called the Black and White Club, a big middle-aged woman with very small feet sways her pelvis rhythmically to the beat of the bass drum, pun-ta pun-ta. She is in conversation with the drummer, swaying backwards, moving forwards, at one with the beat. Then she moves back, into the surrounding crowd. Without missing a beat, a young man takes over -- a different style, a different conversation, more aggressive, more controlling, he changes the rhythm, he wants to force the drummers to follow his feet, his pelvis, his rhythm. He wins. But another dancer appears. She wants his space, it's a battle of wills, she takes the rhythm and changes it, she persuades the drummer to follow her. He steps back, defeated.

I am mesmerized. I feel as though I can see the lives, the relationships, the personalities behind the dancing.

People keep coming, from the bar, from outside. They perform 'their' dance and



A windswept beach in paradise: Trujillo on the Caribbean coast of Honduras

then leave. Some are shy and hardly move, laughing with embarrassment and quickly running back to their friends, while others are more extrovert, loving the attention. One guy grinds his hips, sexually inviting, and grabs his genitals. A girl grabs a man and dances with him, until her aggressive style forces him back to the sidelines. A ten-year-old boy jumps in, dancing in a

One guy grinds his hips, sexually inviting, and grabs his genitals

style obviously influenced by MTV and breakdancing.

Some of the women sing wailing songs of sadness, love and joy. The musicians change frequently. Usually men, but sometimes women, take over one of the three drums, or some of the percussion: six tortoiseshells, played like vibes, a conch shell, a gourd shaker.

In the breaks between drumming, reggae music comes over the loudspeakers. Gradually, the Garifuna men ask the few

foreign women to dance, not minding our stiffness and awkwardness.

"Comprame una cerveza" ask the drummers. I buy them all weak beer for about 25p each. By 3 o'clock in the morning everyone's tired, and guys are moving to the cafe next door. For more beer? "No," says Paulo, "I drank that bottle of beer you bought me. It's too much. I feel ill." He's not the only one -- most of the other beer-drinkers are looking sorry for themselves and knocking back Alka Seltzer. I join in, gargling with my bicarb of soda.

The 'black tongue' is gradually fading. The panic is over, but for the next two months I check it in the mirror every morning.

When I return to the States, I buy some Pepto-Bismol and read the back of the packet: "These tablets can cause blackness of the tongue."

Garifunas live along the Caribbean coast of Belize, Guatemala, and Honduras. The Garifuna population of Honduras is approx 98,000. More information, and links, on their culture, heritage and music can be found at: <http://www.garifuna-world.com/>

A simply delicious autumn at Ballymaloe

BY JUNE EDWARDS

FOR THOSE of you who want to get away from it all, but are not brave enough to face trekking through the Himalayas alone, why not try a three day or even better a three-month stay in the lush countryside of Ballymaloe Cookery School.

Situated in the quiet, idyllic village of Shannagarry, East Cork, Ballymaloe Cookery School is run by well-known cook Darina Allen, along with her husband Tim. Made famous by the many cookery books and TV programmes in the 'Simply Delicious' series, there is now a waiting list for those who wish to spend some time there, taking one of the many courses available.

To have the privilege to spend three whole months at Ballymaloe is a treat indeed, and probably a great deal more restful than tripping around the world. Each January

and September sees the beginning of the three-month courses at this cookery school.

Darina and Tim, along with their family are resident in the large 19th century, rambling farmhouse at the centre of the school and gardens. The farmyard has been beautifully restored and now acts as accommodation for the forty-five students who come to Ballymaloe at any one time.

At Ballymaloe, food in its most natural state is widely promoted, and students rise each morning not long after dawn (if they wish to) to pick the fruit and vegetables to be used on that day. Each afternoon, Darina gives a three-hour demonstration, revealing her techniques and the tricks of the trade, after which the fruits of her feast are sampled by the students. The following morning each student tries to repeat the dishes from the demonstration. By noon, there is an array of delicious smells and the variety of dishes all begin to emerge from the three kitchens. Laid out on a large circular table in the centre of the dining-

room, all the delicious breads, cakes, vegetables, meats etc., including the burnt offerings are presented for tasting.

This is the best time of day, when teachers and students, and any visitors wandering about, sit down and relax, enjoying their morning's work.

While learning to cook, one also visits cheese-farms and vegetable gardens, embracing the whole food experi-

Students rise not long after dawn to pick the fruit

ence. Fruits, veg, meat, eggs all come from the farm at Ballymaloe, and possess a very different taste than those products which have remained for two weeks on the shelf of the local Spar shop.

If three months seems a little too long a stay, there are also short courses available during the summer, such as the excellent bread workshop which runs for only five days. All in all, Ballymaloe is a holiday with a difference.

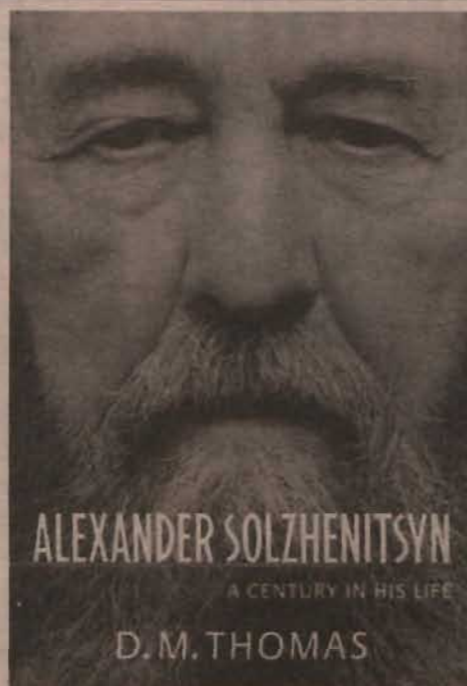
Man of the Century

ANDREW LYNCH enthuses over a new biography of the towering literary figure of Alexander Solzhenitsyn

As D.M. Thomas makes clear in his magisterial new biography, the life of Solzhenitsyn can be seen as a metaphor for 20th century Russian history. He was born in 1918, a year after the Bolshevik revolution and after studying maths and physics at university entered the Red Army. He served eight years in a prison camp for writing a letter which was critical of Stalin and his experiences there were the raw material for his classic novella *One Day in the Life of Ivan Denisovich* published in 1962. It set the pattern for all his books; a solitary man placed in extreme circumstances faced with a basic moral dilemma. It caused a world-wide sensation and in his own country it made him an internal exile, denied official publication of his work.

Solzhenitsyn was awarded the Nobel Prize for Literature in 1970 "for the ethical force with which he has pursued the indispensable traditions of Russian literature". He then went on to write his great work *The Gulag Archipelago*, a ruthless expose of the Stalinist camp system. After his expulsion from the Soviet Union in 1974 he settled in Vermont for twenty years before returning to his native land after the fall of communism.

Solzhenitsyn has been justly glorified all over the world not only for his literary skills but for his courageous criticism of the Soviet system from within. On a personal level, however, he has always been a difficult man. Thomas records many examples of his arrogance and selfishness and makes it clear that the man has been consistently ungrateful towards his would-be helpers. But Thomas sees it as inevitable



that such a great man who has devoted his life to uphold the principles in which he believes cannot also be a sociable companion.

Today, sadly, he is reviled both east and west. The Russians have become increasingly alienated by his preachiness and the west has never forgiven his accusations that they were responsible for the creation of communism. In any case he has always favoured a form of benevolent authoritarianism rather than outright democracy and freedom.

This biography is almost 600 pages long but it is far from being overwhelmingly scholarly. In fact Thomas's skills as a novelist have served him in good stead as the book is lively and readable, at times reading like a great historical novel. Informative and entertaining in equal measures, it will stand as one of the great literary biographies of one of the most important figures of the century.

Alexander Solzhenitsyn: A Century in His Life by D.M. Thomas is published by Little, Brown

Shortlist

ANDREW LYNCH and **FIONA MC CANN** examine the latest offerings from the literary world



Dying in Style
MICHAEL CARSON
Poolbeg

In these days of big advances from English publishing houses for Irish writers, Michael Carson may seem a somewhat of an anomaly. Having published several novels on the British Transworld label, he left them for the Irish Poolbeg publishers. Eight novels into his career, one would assume he knows what he's doing.

His latest, *Dying in Style*, takes a well-deserved dig at the book industry, where critics and agents become the victims of a series of murders, for the sake of pure

publicity.

Arthur Whitworth is a washed up author, whose latest novel, *Dying in Style*, is panned by vitriolic critics, resulting in poor sales and a book reading attended only by bookstore staff and Whitworth's ageing aunts. When his book is remaindered, and turns up in bargain bookshops before even making it to paperback, Whitworth's boat is found upturned in Morecomb bay and the author nowhere to be found.

His death is only the first in a series, as one by one, the characters in his novel, stolen from real life, are murdered in exactly the same manner as that described in the book. Detective Inspector Dyer, battling with a nicotine addiction and a crush on his second in command, Constable Desmond Keeley, leads the investigation into a case that seems to reinforce the maxim, that there is no such thing as bad publicity.

Michael Carson's world of critics and agents and publicity-crazed publishers is an entertaining read, if only for his sardonic perspective on the literary world in which he himself is a reluctant

participant. Bearing in mind the fate of Cyril Parkinson, book critic, whose vicious review of *Dying in Style* costs him his life, this critic gives Carson an emphatic thumbs up.

FM

Angel of Darkness
CALEB CARR
Little Brown

Set in New York at the turn of this century, Caleb Carr's sequel to his highly acclaimed debut novel, *The Alienist*, centres around the mysterious disappearance of Ana Linares, the young child of a high-ranking Spanish diplomat. The child's mother goes to the Howard agency for help. Sara Howard immediately enlists the help of her friends, which include the eminent alienist - or psychiatrist - Dr Laszlo Kreizler. Their combined investigations eventually lead to a nurse, Elspeth Hunter, whom they discover has been responsible for the deaths of several young children in her care.

Told through the eyes of Steve Taggart, a young man who was rescued from the slums of New York by Kreizler, the story that unfolds calls into question all the assumptions about what is natural and unnatural that resided at the core of the American dream of family. Carr leads us through the streets of New York with an attention to detail and historical accuracy that renders

his narrator all the more credible. As the plot twists, Elspeth Hunter, a.k.a. Libby Hatch, becomes more and more dangerous while the complexity of her character is slowly revealed.



Caleb Carr

Carr's superb craftsmanship keeps the reader suspended through each chapter, in a state half way between excitement and terror that only abates as the final page is turned.

Fans of *The Alienist* won't be disappointed, while those as yet uninitiated into the world of Dr Kreizler are strongly recommended to take this opportunity to make the renowned alienist's acquaintance.

FM

The Long Falling
KEITH RIDGWAY
Faber and Faber

The Long Falling, Keith Ridgway's debut novel is a fascinating story of contemporary Ireland which marks him out as an exceptional new talent.

Grace Quinn is an English woman who has spent most of her life married to a cruel and violent husband in rural Ireland. When he dies after a mysterious accident she goes to visit her estranged son Martin, a young gay man who lives a nervous life in Dublin.

As the book unfolds we learn more about their tortured relationship, Martin's insecurities and what really happened to his father.

The book works well on a number of levels, not least for its depiction of the Dublin gay scene. The relationship between Martin and his partner Henry, by turns jealous and loving, is depicted skillfully and sensitively. The novel also explores the nature of Irishness through Grace's dilemma of being an outsider in her adopted country.

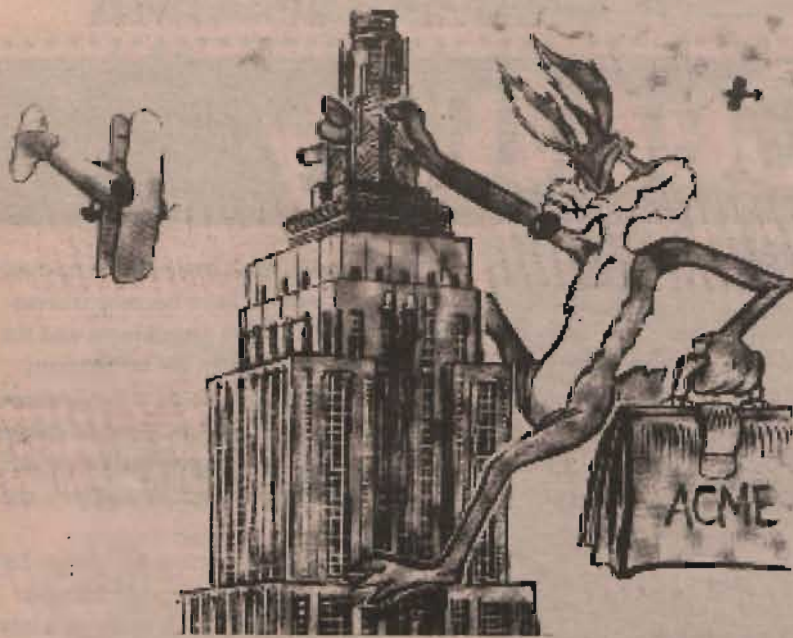
The book is set during the abortion X case in 1992 but this is not a plot hook in itself. Rather it is used as a backdrop to a story which challenges the traditional preconceptions about motherhood. Ridgway's great strength is his beautifully clear prose which brilliantly captures the profundity of everyday speech and actions.

This is a bleak novel which captivates not only through a strong suspenseful plot but also its fine writing which enhances rather than obstructs the storyline.

AL

Looney tunes

The information age is a natural progression of Darwin's Theory of Evolution, but as **Eoin Hennigan** discovered, there comes a time when things seem to go just a bit too far



SOME friends of mine are worried that my life is being taken over by the information age. They may be right. But the more I embrace IT (I'm actually a more recent recruit than people might believe), the more I am embraced by Charles Darwin's Theory of Evolution.

Now don't get me wrong, I have always believed in Darwin, yet the more I think of it, it seems natural that the cave man should evolve from clubbing somebody over the head with part of a tree to nuking non-conformists.

When I bought my computer last year, a close friend feared that I had been lost to the lads

once and for all. As I become engrossed in my new toy, it appeared like my life was being taken over by beings from other planets who all answer to the name of Bill. Their two personal representatives on Earth also answer to the name of Bill (handily disguised as a computer magnate and a politician). One is a sex starved megalomaniac and the other lives in a big white house.

Together their duty is to get non-conformists to toe the line. Anyone not conforming will feel their wrath.

Imagine a situation 10 years from now where we have a new

world order. No longer will being a military superpower be enough - you will need a commercial wing to run the place properly. Why go to the expense of a military invasion

"My life was being taken over by beings from other planets"

when all they have to do is send in McDonalds and Microsoft?

Where does it all end?

In a few years time any third world country that doesn't own up to building their own com-

puter software manufacturing facilities might suddenly have the whole US Fifth Fleet breeding down their neck unless they allow Microsoft inspectors into their sites.

And what will have become of me? On one hand I might have given into my addiction (presently I'm fighting a losing battle) and gone completely over the edge. On the other hand I may return to the realm of dodgy Chinese restaurants and late (very late) nights on the beer trail as a leading member of an underground revolutionary freedom movement.

Killing to show that killing is wrong

(Cont. from page 1)

The murders by Karla Tucker in 1983, and her own execution, both involved the

use of capital punishment generally rely mainly for its justification on the biblical imperative (in Exodus, Old Testament) of "life for life".

When Magda Finnegan, of the organisation Friends for Life, was collecting signatures for a petition to protest about the execution of Karla Tucker, one woman asked her if Karla Tucker had killed anybody; when told that she had, the woman commented that an execution was appropriate.

Those against the death penalty argue that the Bible should not be interpreted literally and they can point, alternatively, to Matthew's injunction (in the New Testament) that "if anyone strikes you on the right cheek, turn to him the other also" to show that the Bible does not demand retribution.

Aside from biblical consid-

erations, there are three main arguments in favour of the death penalty: firstly, it is an effective deterrent against (re)offending; secondly, it ensures that the offender cannot reoffend; and, thirdly, it is an appropriate form of retribution, for example where the offender shows no remorse for the crime committed.

According to Mary Lawlor, statistics show that recidivism for homicide in

West Virginia, which has no death penalty, are the same as those in East Virginia, which does. This suggests that the prospect of execution is irrelevant to prospective offenders in states which have the death penalty.

Amnesty International also argues that statistics in every country in which appropriate research has been carried out show that recidivism rates for homicide are relatively low.

According to Mary Lawlor, this is because while many of the original offences are committed under the influence of drugs or alcohol, these factors are often eliminated during the period of imprisonment.

While the prospect of retribution may seem appealing in certain cases, it is a fundamental principle of imprisonment that apart from being punished, the offender be rehabilitated so that upon release he or she will no longer be a danger to society. There is also a contradiction in allowing a prisoner to be educated before being executed, particularly after a lengthy delay. Karla Tucker had been on Death Row for fourteen-and-a-half years, and during that period she had apparently made substantial personal improvements.

Aside, again, from any theological considerations, there are two main arguments against the death penalty: firstly, that it amounts to torture; and, secondly (in certain cases), that is the possible to execute an



'In the Name of the Father' brought another case of a miscarriage of justice to the attention of the world

innocent person, either through mistaken identity or because no crime has been committed.

In the United States, it is claimed that all forms of execution - lethal injection, electrocution, lethal gas, hanging and firing squad - are either quick or painless, or both. In fact, there have been cases where it has taken prisoners in the electric chair several minutes to die, and convulsions caused by the electric current are

it has taken prisoners in the electric chair several minutes to die

commonplace.

In Britain, Derek Bentley was hanged in 1953 for an alleged murder during an attempted burglary. His conviction was largely on the basis of police claims that he shouted "let him have it, Chris" to his accomplice, Chris Craig, who then shot dead a police constable when

he and Bentley were surrounded by other police. Bentley and Craig insisted that the words were never spoken. In 1993, the British Home Secretary granted a "partial pardon", upholding the original conviction but stating that the hanging was wrong. A full pardon, confirming that the conviction was wrong, is still a possibility at a later date.

After the release in Britain of the Birmingham Six and the Guildford Four - some or all of whom would have been given the death sentence if this had been available - a prospective Conservative parliamentary candidate was asked during his constituency selection process whether or not he agreed with capital punishment in principle. He answered that, with the benefit of hindsight, it would have been "political suicide" to have used the death penalty.

Although that is not a proper answer, it explains at least one reason for many jurisdictions not having capital punishment. Britain has debated its restoration more than once since it was abolished, but political expediency on each occasion has been more persuasive than conservative ideology.

In Texas, conversely, the future political career of State Governor, George Bush, Jr. appears to have been the ultimate reason for Karla Tucker having been

put to death, after his refusal to grant her a 30-day stay of execution when she had exhausted all other legal options.

On 20th April, Erica Sheppard is the next woman due to be executed in Texas. She has already instructed her lawyers not to pursue any further appeals on her behalf.

It may be that Erica Sheppard is prepared to meet her Maker, as Karla Tucker appeared to have been. It would be interesting to know how many of those who are most ardent in their support of capital punishment are similarly prepared.

DX98

Editorial/layout team:

**June Edwards
Carmel Killoran
Andrew Lynch
Fiona McCann
Sarah Marriott
Caterina O'Sullivan**

**Thanks to John
Kenny & Cearbhall
Ó Síocháin**

**Letters, comments
and abuse can be
sent to:
DX_98@hotmail.com
or to the DIT
Examiner**



Photo used by Andy Warhol for his electric chair prints

act of killing. But they differ from each other because while one is sanctioned by legal process, the other is not. In other words, although Karla Tucker committed a crime, the State of Texas did not, but only because the law says so.

This is a contradiction: the same physical act can be lawful in one context but not in another. Why should this be so?

Those who advocate the

The World According to Larry Baker

An Interview with Fiona McCann

Critics have referred to his work as "reminiscent of the best of John Irving". His first novel has garnered him rave reviews in his native America and has just been published in Ireland. Fiona Mc Cann talks to Larry Baker about faith, fate and flamingos.

I arrived to meet Larry Baker for a thirty minute interview. An hour and a half of mesmerising storytelling later I emerged, promising to print my parting sentence to him, that it was the best interview I'd ever done. I wasn't lying. As he put it himself, "I am cynical and ironic and confused and agnostic and a lot of things. And I tell stories... I've been telling stories all my life." Flamingo Rising, his first novel, contains all these elements woven together in a compelling story, and is already earning him comparisons to John Irving and Garrison Keillor.

The concept may be familiar: a story of a young man coming of age in America in the fifties, but Baker makes it both original and personal. The protagonist Abraham Isaac Lee, Korean-born, is taken to America by his idealistic father, who brings his children up in the Flamingo, the largest drive-in movie theatre in the world. He falls in love with the daughter of Turner West, his father's greatest enemy and rival for his mother's heart, and learns, in his struggle to grow, the wonder of being young.

Some of the incidents which take place in this wonderland setting came directly from Baker's own experience while managing drive-in movie theatres in the past, but he hastens to point out that it is not an autobiographical novel. "A lot of my experiences are in the book, but I'm not in the book."

I am then shown photos of Larry Baker's two children, and the images of Abraham and his sister Louise, around whom Flamingo Rising is based, are smiling up at me. "These are the physical models of the children here. The characters are not these children but when I write, even if I don't describe a character in the book, I know what they look like. I have to know what they look like to write about them."

His paternal pride is evident, as he goes on to explain how parenthood is an integral aspect of Flamingo Rising. "The book's not about the drive-in theatre business. It's really about

parents and children. I had started to write a book about the drive-in theatre business but I couldn't write it, and when I realised what I was really interested in, I took that setting and made the story in that setting."

The book links the notion of



"I've been telling stories all my life." Larry Baker explains the background to his literary career.

parenthood with a sense of personal identity. As Pete, the black caretaker of the Flamingo sagely puts it "You are who you are." Baker elaborates. "It's accepting who you are and recognising what made you that way. That's what the book's about."

The interweaving of these themes of identity and parenthood lead Abraham through his childhood years up to his sixteenth birthday, when the delights and responsibilities of the adult world are revealed to him. Behind his loss of innocence lies the question of whether faith is also an inevitable loss in the maturing process. For Baker, the concept of faith is integral to the novel. "It's essential." Baker says simply. "This is a real simple book in a lot of ways. You've got three adults: the atheist neighbour, the agnostic father, the devout Christian mother, that's sort of the range or scale of religious faith.... and Abe is going to fit in sooner or later in one of those worlds." As Abraham comes of age, we watch him grappling with these worlds, as events overtake him and force him into making a choice between them. Having been a Baptist preacher as a teenager, the notion of faith is an eternal preoccupation of

Larry Baker's. "I am fascinated by my own lack of faith, much as I go through the motions."

The themes of faith and fate are interlinked in Flamingo in an ultimately uplifting way. "It is the ultimate contradiction in religion. Whatever will be will be, but you choose it to be that way. God gives you free will but God knows exactly what you're going to do, so how can it be free will? I can't resolve it." As the book brings us towards its powerful Fourth of July climax, we sense the inevitability of the future unfolding. "Abe sees into the future. Keep in mind that Abe is telling you this story and he knows what's going to happen. He's controlling everything. Abe is his own version of God as a storyteller."

Abraham is very much a storyteller, weaving his tale in a personal and direct voice. Baker was careful to ensure that the sense of a story was evident throughout the novel. "It's always been a sense of this guy talking to you. You're not reading the story, you're listening...I tried to remove any reference to reading as opposed to listening."

This technique works to bring the Flamingo's characters to life, with Abraham, as narrator, the most real. Baker contests that in many ways, this character grew to more than a creation of the author's imagination. "It's a writing cliché that characters take over their own story if they're good characters. But Abe was starting to tell his own story and I was just getting it down. And I realised that this was an incredibly sad voice. He's telling a funny story but he himself is infinitely sad. Why?" That question is answered in the tragic events that shape Flamingo Rising's climactic final chapters, events that Baker had never intended in his original drafts of the story. "I rewrote the ending of the book to account for the voice that came out."

The moving close of Flamingo Rising only serves to confirm the promising reviews that Baker's first novel has earned him. One reviewer remarked: "If you take John Irving, Herman Melville, American Graffiti (the movie), the Day of the Locusts (the book), and toss them all together, what you've got is The Flamingo Rising." Baker smiles. "I can live with that."

(Flamingo Rising is published by Little Brown. It is available in Hardback Edition for £14.99)

Glen Dimplex Awards at IMMA

The Glen Dimplex Artists Award, sponsored by the Irish-based company Glen Dimplex was designed to encourage developmental innovation in the visual arts. The award, now in its fifth year, is open to Irish artists who have exhibited in Ireland or elsewhere during the year. It is also open to non-Irish artists who have exhibited during the same period. About 25% of entries this year were from abroad. The five shortlisted artists will show work in an exhibition at the Irish Museum of Modern Art which opens on April 9th. At this stage all five will be paid £1,000 and the £15,000 will be presented to the winning artist in June. For the first time this year an additional non-monetary award will be made for a sustained contribution by an artist to the visual arts in Ireland. The winners will be chosen by the international jury which includes some prestigious names like Thomas Sokolowski, the director of the Andy Warhol Museum and Dominique Trucot, one of the forces behind Imaginaire Irlandaise.

This year there are two artists working together. So there are really five artists but six individuals involved. Two artists are from overseas - Hans Peter Kuhn from Germany and Mc Dermott and

Mc Gough, the American multimedia artist. There are three Irish born artists - Siobhan Hapaska's, Philip Napier and Janet Mullarney. Siobahn Hapaska has a very technically fine type of sculpture. She keeps herself one removed from her work. She likes to think of her works as having a life of their own. They often have to do with intangible things like movement and place whereas the work of the other sculpture shortlisted -

Janet Mullarney is much more distinctive. "Anyone working in the visual arts would recognise a

Janet Mullarney work straight off", says Philomena Byrne from IMMA. Mullarney's work has to do with the human condition, particularly the condition of women, the way they often have to sacrifice themselves to look after others.

Philip Napier is the one artist with work of a distinctly Irish nature. He is very much bound up with the situation in Northern Ireland. The work for which he was shortlisted was for a work called Gauge which was built around Bloody Sunday and the search for an apology and what constitutes an apology. What constitutes an apology from one party may not be seen as an apology from another. The work was actually taken out to Glenfada Park, Derry where most of the fatalities of Bloody Sunday took place. He has tried to quantify the apology if you like. Some of the other works are of a more general nature. Mc Dermott and Mc Gough go to the other extreme of Napier. They operate as one person and travel back in time. In their photographs and paintings they go back as far as The French Revolution but they tend to work more creating and maintaining the later years of the last century and the early years of this century. So whilst the award has a rather international flavour about it, the criteria is really a measurable step forward in the practice of an artist during this period.

Carmel Killoran

SINEAD O'CONNOR: FROM VILLAIN TO VIRGIN

For anyone who has any interest in the subject, Sinead O'Connor's appearance as the Virgin Mary in her latest film role - in Neil Jordan's *The Butcher Boy* - has renewed the debate about her relationship with the Church and religion.

As is well known, in October 1992 Sinead O'Connor appeared on the television show *Saturday Night Live* in the United States. After performing a song called War, she tore up a photograph of the Pope, exhorted everyone to "fight the real enemy" and walked off the stage. In May 1993, during an interview with ITV in Britain, when asked about the incident on *Saturday Night Live*, she said: "I hold the Church entirely responsible for the circumstances of my childhood and for the circumstances under

which a lot of Irish children are growing up....Ireland being the country which has the highest statistic in Europe of child abuse". She also said that "the cause of my own abuse was the Church's effect on this country".

Against that background, it is somewhat surprising that she should appear (in more ways than one) as the Virgin Mary to provide spiritual guidance to Eamonn Owen's character Francie Brady in Neil Jordan's film. The stated reason for Sinead O'Connor having been chosen - aside from the possibility that she is intended to provoke controversy - is her striking, even angelic, looks. Her success in 1990 with her version of the Prince song *Nothing Compares 2 U* was at least in part due to the many compliments about her close-up looks in the video. In 1991, she was chosen by *People Weekly Extra* as one of the 50 "Most Beautiful People in

the World". She was described as having "soft, searching eyes" and "a buttermilk complexion". Neil Jordan apparently agrees.

By any commercial standards, Sinead O'Connor has enjoyed considerable artistic success, despite - or maybe even with the help of - her actions and pronouncements. Whatever the controversy of her part in *The Butcher Boy*, the film has attracted favourable reviews and her version of the title song, which has been released, is likely to do well.

If she should happen to travel the road to Damascus through her screen portrayal of the Virgin Mary, her next great public statement on the Church, off-screen, may be rather more constructive - if less dramatic - than her *Saturday Night Live* appearance.

KEVIN O'BRADY

Dealing with Depression

TOO YOUNG TO BE DEPRESSED

Everybody feels sad or blue now and then. But if you're sad most of the time, and it's giving you problems with your grades, your relationships with your family and friends, alcohol, drugs, or sex or if its controlling your behaviour in other ways the problem may be depression.

Depression is a serious illness that can affect anybody, including students, regardless of age, background, or economic status. It describes everything from the mood swings we all encounter, to the disabling and life threatening pain of a major depressive episode. It is estimated that 1 out of 10 young people get seriously depressed each year in Ireland. The good news is that you can get treatment and feel better soon.

Depression can affect your thoughts, feelings, behaviour, and overall health. Most people with depression can be helped with treatment. Having depression doesn't mean that a person is weak, or a failure, or isn't really trying... it means they need treatment. But a majority of depressed people never get the help they need. In fact 50% of cases among young people in Ireland go unrecognised and untreated. And, when depression isn't treated, it can get worse, last longer, and prevent you from getting the most out of this important time in your life. There are two kinds of depressive illness: the sad kind, called major depression, and manic-depression or bipolar illness, when feeling down and depressed alternates with being speeded-up and sometimes reckless.

You should seek professional help from your Student Counsellor and/or Medical Centre if you've had five or more of the following symptoms for more than two weeks or if any of these symptoms cause such a big change that you can't keep up your usual routine.

When You're Depressed:

You feel sad or cry a lot and it doesn't go away.

You feel guilty for no real reason; you feel like you're no good; you've lost your confidence. Life seems meaningless or like nothing good is ever going to happen again.

You have a negative attitude a lot of the time, or it seems like you have no feelings.

You don't feel like doing a lot of the things you used to like— like music, sports, being with friends, going out - and you want to be left alone most of the time.

It's hard to make up your mind. You forget lots

of things, and it's hard to concentrate.

You get irritated often. Little things make you lose your temper; you over-react.

Your sleep pattern changes; you start sleeping a lot more or you have trouble falling asleep at night. Or you wake up really early most mornings and can't get back to sleep.

Your eating pattern changes; you've lost your appetite or you eat a lot more.

You feel restless and tired most of the time.

You think about death, or feel like you're dying, or have thoughts about committing suicide

When You're Manic:

You feel high as a kite... Like you're "on top of the world".

You get unreal ideas about the great things you can do - things that you really can't do.

Thoughts go racing through your head; you jump from one subject to another, and you talk a lot.

You're a non-stop party, constantly running around.

You do too many wild or risky things: with driving, with spending money, with sex, etc.

You're so "up" that you don't need much sleep.

You're rebellious or irritable and can't get along at home or college, or with your friends.

Why Do People Get Depressed?

Sometimes people get seriously depressed after something like a separation or divorce in the family, major financial problems, someone you love dying, a messed up home life, or breaking up with a boyfriend or girlfriend.

Other times - like with other illnesses - depression just happens. Often young people react to the pain of depression by getting into trouble: trouble with alcohol, drugs, or sex; trouble with college or bad grades; problems with family or friends. This is another reason why it's important to get treatment for depression before it leads to other trouble.

Most people with depression can be helped with counselling, medicine, or both together. Counselling, or psychotherapy, means talking about feelings with a trained professional who can help you change the relationships, thoughts, or behaviours that contribute to depression. Medicine is used to treat depression that is severe or

disabling. Antidepressant medications are not "uppers" and are not addictive. Sometimes, several types may have to be tried before you and your doctor find the one that works best. So remember, when your problems seem too

big and you're feeling low for too long, you are not alone. there's help out there and you can ask for help.

And if you know someone in your class whom you think is depressed, you can help: listen and encourage your friend to seek help through the Counselling Service or their Medical Centre. If your friend doesn't ask for help soon, talk to someone you trust and respect - especially if your friend mentions suicide.

What You Need To Know About Suicide...

Most people who are depressed do not take their own lives. But depression increases the risk of suicide or suicide attempts. It is not true that people who talk about suicide do not attempt it. Suicidal thoughts, remarks, or attempts are always serious. If any of these happen to you or a friend, you must tell a responsible adult immediatelyit's better to be safe than sorry...

John Broderick, Student Counsellor

TOO YOUNG TO BE DEPRESSED

AWARE, in association with the DIT Student Union and the DIT Counselling Service, is hosting the last of a series of roadshows on Depression in the Gleeson Hall, DIT Kevin Street on Tuesday, March 24th at 7.30pm.

The programme, led by Ian Dempsey of Radio 2FM, will include a panel of special guest speakers, a video, and will conclude with a question and answer session. Come early to avoid disappointment.



University College Dublin

An Coláiste Ollscoile Baile Átha Cliath

OPEN DAY

WEDNESDAY APRIL 15 1998
2.00pm - 5.30pm

Presentations on the following programmes:

GRADUATE DIPLOMA PROGRAMMES

- Diploma in Business Studies (DBS)
- Diploma in Business Studies (Information Technology)
- Diploma in Entrepreneurial Studies (DES)

SPECIALIST MANAGEMENT PROGRAMMES

- Master of Business Studies (MBS)
- Master of Accounting (MAcc)
- Higher Diploma in Marketing Practice (HDMP)
- Master of Management Science (MMS)
- Higher Diploma in Social & Vocational Rehabilitation (DSVR)
- Master of Science (Disability Management)

GENERAL MANAGEMENT PROGRAMMES

- Master of Business Administration (MBA)

Refreshments provided throughout the day

For further information contact:

Tel: (01) 706 8934

Fax: (01) 283 1911

Email: openday@blackrock.ucd.ie

The Michael Smurfit
Graduate School of Business
University College Dublin
Blackrock, Co Dublin

University
College
Dublin

Graduate
School
of Business

The Michael Smurfit
Graduate School of Business

Graduate School of Business

The Michael Smurfit Graduate School of Business aims to be a leader in Europe in business education by providing a quality learning and research environment directed at students and the business community.

Situated in 20 acres of parkland at Blackrock, Co. Dublin, and including many fine period buildings, UCD's Graduate School of Business is one of the most respected business schools in this State and a place where academia and the real world of business interface to produce some of the most sought after graduates around.

Laurence Crowley, executive chairman of the school, says: "The creation of the Michael Smurfit Graduate School of Business in 1990 marked the establishment of postgraduate business education as an area of special focus within UCD. The Graduate School of Business is now one of the largest in Europe and offers the most wide-ranging business education programmes in Ireland."

According to Mr. Crowley, the school is founded on the premise that "a strong partnership between business and academia is the best way to provide a world-class education. As a bridge between the expertise and opportunities

of Europe and North America, it draws on traditions of business education and research from both continents. Our mission is to be a leading international business school in Europe and the links we have established reflect the international dimension of the current business environment."

A Quick tour of the campus will provide ample confirmation of the links between it and the world of business. Many of the teaching facilities and student resources are sponsored by banks and other prominent companies. Since around 1990, the school has received around £7.5 million in private support, and much of this has gone on updating facilities. For example, a technology enhanced lecture theatre — equipped and sponsored by Telecom Éireann — will have network connection points at each seat to allow students to attach their notebook computers, download and annotate course handouts, draw references from the web and provide immediate feedback to their instructor.

The school's Irish board of directors includes such business luminaries as Don Godson, chief executive of Centent Roadstone Holdings plc, Lochlainn Quinn, chairman of AIB Group, and Dennis Flannigan, head of group corporate development at Bank

of Ireland.

Based on the Harvard MBA model, UCD first introduced postgraduate business degree programmes in 1964 with its MBA. The Graduate School of Business was formally established in 1990 and moved to its Blackrock Campus in 1991.

Since then, the school has grown steadily — as has its contingent of international students — and now it has over 1,000 students and 7,500 alumni. Courses offered at the school are in the areas of general management programmes (MBA), specialist management programmes (MBS, Macc higher diploma in marketing practice, and master of management science), and graduate diploma programmes (DBS, DBS (information technology), and a graduate diploma in entrepreneurial studies).

A recent addition has been a careers resource centre (supported by a dedicated library), where the likes of Unilever, Proctor and Gamble, Anderson Consulting and Price Waterhouse have recruited. The school's library and business information centre are central to all teaching and research activity. Writing in the school's brochure, Michael Smurfit notes: "This is a school that is driven by the premise that the essential difference between those companies that win and those that don't is the calibre of people involved. In the past Ireland gave the world great explorers and missionaries, great poets and playwrights, great fighting men and political leaders. In this age, our contribution looks set to be in the arena of international business."

For those interested in finding out more about the Michael Smurfit UCD Graduate School of Business, an Open Day will be held on April 15 starting from 12pm. For more information, email openday@blackrock.ucd.ie or try web site <http://www.ucd.ie/gsb/events/openday>, hail or phone (01) 706 8934.

There is a number of prestigious masters and graduate diploma programmes available at UCD's Graduate School of Business from its Blackrock campus in Blackrock in Dublin. Many of these courses have become synonymous with excellence in their fields and their graduates are, in general, a much sought after commodity on the jobs' market.

In the area of general management programmes, the school has a number of master of business administration (MBA) courses. These MBA programmes, according to the school are "designed for graduates with a minimum of three-five year business experience who wish to advance their careers at high management level."

As a result, the school's MBA graduates work for many of the "leading firms in this state and internationally in general management and at higher management level. A range of MBA programmes is offered to meet the

needs of the individual."

In the area of specialist management programmes, the school has a number of options, most prominent among these is a master of business studies (MBS) programme that has proved to be a popular option with many business/commerce graduates and 11 possible streams to specialise in.

The MBS programme, which currently has around 350 participants and runs for 12 months from September every year, specialises in the primary management functions. These include areas like finance, human resource management, international business, management and marketing.

According to the school, successful graduates of the MBS programme can expect a "wide variety of career opportunities" with last year's graduates "working in organisations like the Irish Trade Board, Kerry Group, Goldman Sachs and Schering Plough."

For those interested in learning how to apply mathematical skills and computer programming aptitudes to problem solving in management, the school offers a master of management science programme. There are about 20 participants on this programme at the moment and, according to the school, it suited to honours graduates in the areas of business studies, engineering, computer science and maths. Also in the area of specialist management programmes, the school offers a one-year course leading to a Master of Accounting (MAcc) and a higher diploma in marketing practice. Degree holders of the Master of Accounting (MAcc) receive substantial exemptions from the Institute of Chartered Accountants in Ireland, the Association of Chartered Certified Accountants, and the Chartered Institute of Management Accountants. The programme is designed to provide a systematic and rigorous one-year exposure to accounting and accounting-related disciplines.

Under the supervision of programme managers and with the advice of tutors and mentors, students on this graduate diploma course act as marketing advisors to small and medium companies. According to the school: "By allowing graduates to work on real problems with a number of companies across different industry sectors, they gain significant experience in exactly the same way as if they were in a marketing consultancy house. Graduates from the class of 1997 were recruited as marketing executives and brand managers by such companies as EXPO Marketing, Maxell, Irish Life and Wyeth Laboratories."

UCD Graduate School of Business is also involved in a number of graduate diploma programmes. Its higher diploma in business studies, which is aimed at non-business graduates, provides students with a rounded knowledge of business functions, theories and management practices. "With over 1,200 graduates," according to the school, "the reputation of this programme and its graduates is well established."

A higher diploma in business information studies (information technology) provides students with a good balance of business and technical skills. According to the school, career prospects for graduates are "excellent, particularly in software applications development, software localisation, technical support and customer support areas."

Offering a practical approach to the study of enterprise and business, the graduate diploma in entrepreneurial studies at the school is aimed at graduates from the non-business/commerce backgrounds with a flair for business and whose careers would involve owning and managing a business.

Tony Kinsella

DIT UNDER 21'S BEATEN IN SEMI- FINAL

ERIN'S ISLE 0-8 DIT 0-6

With four days to go to the crunch quarter final game against WIT the DIT under 21 team had to face Erin's Isle on their home ground for the long delayed semi-final of the Dublin Under 21 Championship. It was a game in which defences dominated and a strong diagonal cross field wide made scoring from the placed ball very difficult for both sides.



DIT captain Enda Hoey at the start of the Erin's Isle game.

Rory Hickey raised the white flag for DIT with a converted free while points from Colm Byrne and Ciaran Curran gave DIT a one point lead at the end of the first quarter of play. A penalty to the home team resulted in a point and a let off for DIT. Captain Enda Hoey sent over the last DIT score of the first half when he converted a free from inside his own half with six minutes remaining. Two further points from Erin's Isle left DIT adrift by that margin at half time.

Niall Gilligan who collected a lob from Peter Casey, kicked the ball inches wide shortly after he was brought on. His next shot at goal was, again, barely wide. The Erin's Isle attempts at converting frees were frustrated by the gusting wind. Paul Finnerty put over a superb point on twenty minutes to narrow the gap

to a single point. Unfortunately the reply was a point by Erin's Isle to restore their lead. Mark Murphy clawed that lead back to the smallest margin but, again, Erin's Isle restored their two point advantage. A thirty metre free deep into injury time by Gilligan was cleared by the packed defence.

The DIT team was

Corcoran, C. Walsh, D. Clohessy, C. Magee, B. Devereaux, E. Hoey (0-1), A. Larkin, P. Blake, A.

Coote, P. Casey, G. McIntyre, C. Buggy, R. Hickey (0-1), C. Byrne (0-1), C. Curran (0-1)

Substitutions N. Gilligan for R. Hickey, P. Finnerty (0-1) for C. Walsh, M. Murphy (0-1) for P. Casey.

DARN IT! WIT DEFEAT DIT AGAIN

Waterford Institute of Technology 2-14 Dublin Institute of Technology 0-8

The quarter final game of the 1998 Fitzgibbon Cup, which saw DIT and WIT meet at Walsh Park, Waterford, was a repeat of the corresponding 1997 game. The midweek match drew a very large crowd of supporters for both sides adding atmosphere to what has become almost an old firm game.



The DIT U21 hurling team, building the DIT's hurling profile.

WIT went into a three point lead before Trevor MacGrath put the ball through to Mark Murphy who rounded his marker and scored the first DIT point of the half on the tenth minute. Two minutes later Niall Gilligan collected and scored under pressure to reduce

the deficit to a single point. WIT answered with a point from play. PJ Coady then converted a forty metre free at the end of the first quarter. WIT scored a two points and a penalty goal before Coady replied with a brace of points. A WIT goal from play was the last score by the home side in the first half. Three DIT points in succession, the first from play by Darragh Quinn and two converted frees by Coady, saw DIT go



"And if you don't like it, you can—" We didn't catch the rest of it.

into the dressing room with a four point deficit.

A WIT point thirty five seconds after the resumption put immense pressure on the visitors who were unable to cope with the strength of the WIT in the middle of the field of play. Mark Murphy scorched the woodwork with an attempt which was barely wide. DIT pressure was not converted into scores and a rocket from Gilligan was blocked by the WIT goalkeeper. WIT steadily added to their points tally despite a valiant DIT defence and ran out clear winners.

The DIT team lineout was

Maguire, D. Caulfield, N. McCaffrey, S. Hickey, D. Spain, T.

McGrath, P. Finnerty, M. Fitzsimons, S. Duignan, J. Cullen, PJ Coady (0-5), M. Murphy (0-1), D. Quinn (0-1), N. Gilligan (0-1), M. Corcoran

Substitutions E. Hoey for S. Hickey, C. Curran for J. Cullen, P. Blake for D. Spain

Niall Gilligan, from Sixmilebridge in County Clare is studying Auctioneering in DIT Bolton St. At the age of twenty-one, he is in his third year of a course which should, if present trends are anything to go by, provide a very rewarding career for him in the future. He is however, more famous for the rewards he gains on the hurling field, playing, as he does, for All-Ireland Senior Champions Clare. He also plays for the exceptionally strong DIT hurling side.

Has the buzz of playing for your county side worn off yet?

"Not really, no. Hurling in Clare is crazy at the moment (as if it ever wasn't - Ed), since Clare started winning, more and more people are getting involved in hurling and the crowds going to matches now are much bigger and younger



and younger, and there's a great buzz on the day when there's a crowd at the match."

Despite being gifted at a very early age, five or six years old, Niall amazingly played no hurling in secondary school. He explains, "I was meant to be fairly good when I was young, and then I got bad, and then I came back again. I never played county minor or I never played Harry Cup with my school or anything."

Did you go straight into Senior hurling?

"Well, in 1996 we won the All-Ireland Club Final, I came on that day and got three points and made the county Under 21 panel and then the Senior Panel. As it turned out I played Senior Inter-County Championship before I played Senior Club Championship, because my first Senior Club Championship game was only last September."

Niall agrees that this seems a little bit unusual, though.

"I wasn't playing in the first game in 1996 for the club, and then the second game, I was meant to start and I broke my collarbone a couple of

weeks beforehand. I was out for a long time and during the summertime, drinking and carousing didn't help!"

So you started getting back into shape around the end of the summer of '96?

"Yeah the collarbone was alright, and I was called into the Senior hurling panel as a result of the Under 21 with the county."

Was hurling the only sport that grabbed your attention?

"I played some soccer, Under 14 and Under 16. We (friends and himself from his local parish of Kilmurray) formed a soccer club in 1987, I was only 15 or 16, so I played in goals. We got to the quarter-final of the main competition in Clare against top division teams after about three or four years."

The drive and the perseverance is clearly always with him when it comes to sporting achievements, but there is obviously nothing that equals his passion for the game Cú Chulainn made famous. Was it from his immediate ancestors and relatives he got that passion?

"No, there's no history that way, no. Oh they are very interested in hurling, they never played that much, you know, but they'd go to all the matches."

What hurlers would you look up to?

"I'd look up to a neighbour of mine, he hurled for Clare for a good few couple of years, John

O'Connell. More widely known hurlers then, maybe John Leahy, Jamesie O'Connor and all those lads, Brian Lohan."

You play of course for the DIT as well.

"Yeah we had a good run this year, we got to the quarter finals of the Fitzgibbon Cup, but on the day things didn't go right. But DIT has made great strides in the last few years. When I started off in first year it was just for the session, you know. I can remember going to Belfast on a Wednesday and having a computer exam on the Friday morning and just getting back in time for the computer exam! But things have changed now, there are some fine hurlers in DIT now."

Was Damien O'Donnell, your manager, involved from the word go?

"No, no, we had some...different blokes around..." he smiles. Something tells me he's he's being very kind to those 'different blokes', but I could be wrong. "Damien has made great changes to the hurling club. He's brought them on a hundred percent, fair play to him for that." Waterford defeated you in the Fitzgibbon this time around, and they appeared to be the strongest team in the Cup — do you think you're in with a shout next year?

"I think we'd have a great chance, yeah. I think DIT have been very unfortunate in the last couple of years that we've got very hard draws."

DIT Mountaineering Club Climbing Intervarsities 1998, Galway

This year's climbing intervarsities were held in the glorious surroundings of UCG sports hall. A fine collection of climbers were gathered from all DIT colleges and luxuriously transported to Galway on Friday night. Saturday dawned to encouraging rallying calls, shortly followed by a fine healthy Irish breakfast.



Although some people were the unfortunate sufferers of Supermacs foodSTUFF, performances were not shortcoming. Eoin O'Sullivan, Kevin Street, qualified for the final by coming second in the male qualifiers, and Susan Long, Bolton St, came fourth in the

female qualifiers. Neal Cromien, Bolton St, placed third in the beginners section.



Well done Neal!

The plan was to go out on the town and enjoy Galway's fine merry-making facilities, although certain people wouldn't wait, and wobbled out of the hostel on unsteady feet and bleary eyes.

Sunday morning arrived and knocked cautiously and quietly at our hostel doors. Breakfast revitalised us all, and onwards we trudged to watch the final. Eoin O'Sullivan put forward a great display of his climbing skills and took 3rd place in the men's final. Susan



Long, after having rested peacefully in the gents' toilet at the hostel, came sixth in the women's final. The DIT team placed 2nd overall.

In the end, the bus arrived somewhat late, due to a wee misunderstanding, but made up for it by bring us all back safe and sound.

Thanks to all who participated and made this trip possible.

Richard Eibrand,
Kevin St Mountainering Club.

Surely Some Mistake

In the RTE studio at Lansdowne Road, about 10 minutes before kick-off, presenter Bill O'Herlihy and guest Jim Glennon were somewhat amused. Maybe even bemused. Certainly, they were unconvinced. Jim Glennon more so, judging from his ironic grin of disbelief.

Maybe Ralph Keyes, the former Irish rugby international, genuinely believed that he knew something about the Irish rugby team to play Scotland that the rest of us did not. Perhaps he had some good reason to believe that this team would be different - really different - from that which finished in last place in last year's Five Nations Championship and that, as part of a truly uninspiring build-up to this year's Five Nations Championship, had unconvincingly beaten Canada and lost to Italy.

In response to Bill O'Herlihy's request for a prediction as to who would win - Ireland or Scotland - Ralph Keyes, in the studio alongside Jim Glennon, had said: "Ireland, by 8-10 points". His optimism was admirable, perhaps; but it was entirely misplaced.

Anyone who has followed Irish international rugby over the last few years or more has seen Irish teams play well, or reasonably, for maybe an hour, or possibly 70 minutes, before losing games that they could or should have won. Against Scotland, they did not play at all.

The traditional excuse for the poor performance of Irish rugby teams is the lack of good players from the small numbers who play rugby in this country, compared, for example, with England, where the numbers are much greater. It is argued, too, that rugby here has few financial resources, that it is therefore difficult for the game to develop in such a way as for Ireland to compete effectively at international level, and that we should consequently be grateful that we are able to compete at all. Even if club rugby in this country is lesser developed than in Britain, that is frankly beside the point.

Many, or even most, of the present first choice Irish internationals are based in England, playing in the Allied Dunbar premier league which, because of the amounts of money involved - or perhaps in spite of them - is arguably the most challenging in the world, and certainly on these islands.

The team that played Scotland included 12 players who are currently with Premier league clubs. Ireland's lack of success at international rugby is not due to the state of the All Ireland League here; it is translating players' club performances to international games.

That said, there must be criticism - as often before - of the team selection against Scotland, given that five of the players who started the game are with London Irish, who have not enjoyed any real recent success.

A couple of years ago, I was at Lansdowne Road for an international when Ireland lost to Italy. During a line-out in front of where I was standing, a spectator near me suggested to the players, who were within hearing range, that they were better before they were being paid to play.

By the start of last year's Five Nations, having attended the internationals the previous year, I could no longer justify paying inflated prices to ticket routs - my only possible access to any tickets - to watch constantly poor Irish performances. I intend to watch Ireland's international games on television for the foreseeable future.

KEVIN O'BRADY

Kevin Street Caving Club trip, 6th - 8th Feb.

Friday at 5:30 we met, loaded the bus and off we popped. The bus stopped in Ballinasloe for food and BADLY NEEDED smokes! Then the house in the Burren came out of the blackness at about 11. We quickly unhitched the trailer and it was off to the Pub for "a few".

Saturday morning violently made its presence felt at about 9. Breakfast was had and we all got into our lovely rubber suits, and headed for a hole in the ground! Caving for me was a bit of a stroll with some nice interesting bits, and a few really cool waterfalls (the ultimate power shower!). There was one other group who went into a more difficult cave, more of a stoop with some very cool formations. "The Promised Land" being one of the more memorable!

After the cave we were met by the bus, complete with soup and sambos! It was back to the house for a shower and much needed food. Once we had had our fill and got ready for a night on the tear, it was time for the pub.

We arrived to find the barman needed some work to do, but, well, what can you do? We all got pissed on great Guinness, except for a few lost souls drinking some excuse for horsepiss. Thankfully, nobody tried to squeeze through any barstools, so no rescues were called. At about 1 the

barman decided he wanted to go to bed; you just can't get the staff these days!! So we went back to the house to destroy some more drink. It was there that the caving challenges were issued! Chairs and coat hangers were squeezed



"You lost what? Your contact!..oh shit.."

and cursed through. That done, can walking started.

Can walking, for the uninitiated, is the art of keeping your feet behind a line of some sort, walking out as far as you can with your hands on two cans (full cans help, unless you don't like your hands!), placing one can as far as possible from the line and getting back to a standing position on your one remaining can (without touching the floor).

On Sunday morning, we faced the task of cleaning the house, packing the gear and tearing ourselves from the most beautiful place on the planet (As

always, despite the excellent weather it got better as we were leaving!). This was done without much difficulty. I think this was because of the amazingly low concentration of hangovers. We got away before the bus driver got too impatient.

We arrived in Gleeson's, best Guinness on Wexford Street, at about 9 and finished off a great weekend with a couple of great pints! Finally, thanks to Guinness for supplying free T Shirts for everyone on the trip.

John Kavanagh.

Next trip: 13th -
15th March.

Trip reports,
photos and info:
<http://www.kst.dit.ie/dit/su/caving>

SONIC BIONIC

NEW RELEASES

Therapy? Church of Noise A&M

The first single from Therapy? in three years, from their new album, *Semi-Detached*, released March 30, will leave people wondering what they were up to in the meantime. The chorus is based on the relatively weak premise of screaming the 'Noise' part of the title in a rather high-pitched tone, and this is very definitely the same Therapy? that we last heard in '95 here; the song is only three minutes ten seconds long, the riff is an extremely catchy surf-like one, and the guitar solo is twisted from a total of about four notes. Some of the drum rolls are so fast and full that it gives the impression that the CD is skipping: I'm not sure if that's good or bad.

In reality the song proper lasts only two and a half minutes, the last forty seconds or so being the main riff ground out surreally on an organ — a brilliant contrast to the electric guitar. What the CD single does — and hopefully what the album will — show is Therapy?'s constant willingness to try their hand at various different formats and remixes, something they took to earlier than most. It makes it shit hard to try and suss them out, though, which is probably a good thing for any band.

The accompanying video, aired recently on No Disco and elsewhere, is very polished, and like all Therapy?'s music now, highly-, if not over-, produced. Whether you like it or not it's still moving further from the era when they were telling us 'Wake up — time to die!' Stay tuned for an interview in the next issue.

ChaOS

The Hormones Stay Ahead V2

Marc Carroll, the man behind Puppy Love Bomb, is back with a band that sounds from this recording like a lighter version of some of the solo stuff by ex-Replacements' yankee punk, Paul Westerberg (*Stay Ahead, Patterns*) and Simon & Garfunkel (*Good to Know You*).

On top of this, the fourth and final track on the single (*Tired Old Souls*) is a beautiful uilleann pipes, low whistle and acoustic guitar tune. Making good use of their vocal harmonies and the occasionally thought-provoking lyrics, The Hormones show that they are at least open to a wide range of styles, though the results could possibly be more challenging than this.

ChaOS

The Crocketts Loved Ya Once V2

The Crocketts are the band with the coolest pseudonyms in pop — vocalist/guitarist Davey Crockett (born in Dublin), and three Welsh college mates, guitarist/vocalist/frontiersman Dan Boone, bassist/highwayman Richard Turpin, and drummer/possible-country-singer Owen — Celtic variation of John(ny) — Cash. Recently finished an Irish tour behind The

Levellers, having played with Shane McGowan and the Popes (December '97) they are a band chock-full of whiskey-guzzling vitality and an extremely broad range of influences, reminiscent of The Waterboys and Violent Femmes and shitloads else besides from pop and punk through country and blues. The impression got from this disc is that you want more than anything to see them live.

Loved Ya Once, the single itself, is the most immediately attractive of the four songs, though for me *Frog on a Stick*, from a demo, is the one I'll remember them by, purely for its originality.

ChaOS

OP8 re-release Sand from Slush collaboration album with Lisa Germano. Buy this record.

GIGS

Dr. Alex Patterson and Pat McMello.
Phunk City @ the Funnel Club, City Quay. 20 February.

Phunk City (Ultramack's weekly club @ the Funnel) has been up and running since early January. Tonight's line up looked like a good follow-up to the previous week's:



The Patterson in the Patterson came back. He can still get off the planet and bring us with him.

the stunning Autechre and Dave Cleary face-off.

The club was filled to capacity by the time Pat McMello stuck his headphones in the mixer. Pat McMello stuck his headphones in the mixer. His radio show (Power FM) is quite eclectic and he approached his set with the same attitude; fluidly mixing up Techno, House and Dub. The crowd cheered tune after tune and as and as House and Dub. The crowd cheered tune after tune and as he danced behind the decks it was obvious the pleasure was mutual.

By the time Orb main-man and godfather of Ambient House, Alex Patterson had opened his big bag of musical goodies, the

crowd were at fever pitch. Dr. Alex proceeded to totally rinse out the sound system with a set that embodied the Phunk City ethic: 'good music regardless of genre'. He built from Dub to House through beautiful, bass-heavy ambient interludes and on from bangin' '94-'95 style Drum'n'Bass to Millsian Techno. The sheer excitement in the crowd as the styles mutated was incredible, culminating in an encore which left everyone screaming for even more. It was an awesome night. If you haven't checked Phunk City yet, it may take more than a visit from the good Doctor to cure you!

Dennis McNulty

Mediumwave

Mean Fiddler, Wed 18 February

Dry-iced and back lit anonymity lets Mediumwave's music speak for itself. They don't much care what the audience think when they're playing. Some would argue that drummer Brian McMahon has the Jesus hair, but it was vocalist Joey Wilson who looked the emaciated Christ on the night, hooded slipping carelessly off the shoulder amidst the noise and understanding.

Beginning slowly with Jay and Venetian Blinds, two from their Thank God for Parallels demo, the harmonies built up in layers but still didn't grab. Its Up To Me and If You Want it Honey followed, by which stage the band had got up to cruising altitude and we could all spark up smokes and un-fasten our seat belts. Another new one, Someplace Nowhere seemed like a decent noise-monger, but as it was, the final number, and third piece from the demo, Disappear, stole the show.

Disappear is the stereotype I'd like to pin on Mediumwave as what they should sound like all the time. It surpassed the rest on the night.

Having enjoyed a headline in a fuller venue the previous Friday in the Music Centre, the three-quarters empty Fiddler offered Mediumwave less hassle, and it was to their benefit in as much as they were probably more comfortable in the Fiddler with less riding on their performance.

Guitarist Dave Laide flung himself rather bodily from the stage at the end, which seemed a bit much, but then this is rock and roll. Less adventurous than I had hoped but they proved that they can offer new stuff but just not all the time. Here's to more of the time.

ChaOS

Manor

Mean Fiddler Fri 27 February

From punk popstastic to trad Irish indie, Manor left a bunch of Happy Little Monsters in the Mean Fiddler on Feb. 27th. Once again, Manor proved that the live-set is their forte. To the backdrop of When Comedy was King, they performed a ten plus one set.

Manor set out their stall early with the opening explosion of S.O.S and You

Mean Fiddler

March

Sat 14 Great Western Squares, The Revenants
Doors 8:30pm Adm £6

Wed 18 The Amber, The Panic, Purple Noah
Doors: 8:30pm Adm £4/£3

Fri 20 Guy Chadwick
Doors: 8:30pm Adm £4/£3

Sat 21 The Third Coming
Doors: 8:30pm Adm £6

Wed 25 Nude, Duffle and Kosmos
Doors: 8:30 Adm £4/£3

Fri 27 Josephs, Saville Doors
Doors 8:30 Adm £5

Sat 28 Bassbin present Photek
Doors 10pm Adm £8

April

Fri 3 Solus, Hummer and Ultra Montanes
Doors 8:30 Adm £5

Sat 4 The Unbelievable Truth with guest Glen Hansard
Doors 8:30 Adm £6

Sat 11 Bad Manners
Doors 8:30 Adm £8

!!competition!!

The DIT Examiner and The Mean Fiddler are giving away two tickets to Photek, Sat 28 Mar. First correct entries win.
Riddle us this: What label are Photek on?

influx

@Redbox

Sat Mar 14 Dave Clarke (Red 1,2,3) & Jon Aquaviva (Can)
Sat Mar 21 The End feat. Mr C & Special Guests
Fri Apr 3 DJ Snake (Chicago) & Junior Sanchez (S-Men)
Sat Apr 18 Darren Emerson (Underworld) & surprise guest

Sat May 9 World Exclusive! Laurent Garnier Live!

@Kitchen

Thu Mar 19 DJQ (Filter Recs) & Johnny Moy (Influx)

@Funnel

Sat Mar 12 DJ Punk Roc (Brooklyn), Johnny Moy (Influx)
Sat Mar 14 Jon Carter (Monkey Mafia), Johnny Moy (Influx)
Sat Mar 28 Mr Ray (Stereophonic) and Special Guests
Sat Apr 4 The Wiseguys (Wall of Sound), Johnny Moy (Influx)

Competition

Influx are offering one pair of tickets to Mr Ray, and one pair to The Wiseguys. (1st correct entries).
All's you gotta do is answer dese Qs.

Q1. What label is Mr. Ray on?
Q2. In which English town is the Wall of Sound label based?

Answers on an old mule to:
The Editor,
the DIT Examiner,
DITSU Kevin St,
Kevin St,
Dublin 8,
Ph: 402 4636

Full Fathom Five!

By Mairéad Furlong and Leah Henry

"We're influenced by Wham, because of the clothes, not the hair!" — so say a Dublin-based tribute band to The Stone Roses. The Third Coming have been together a year now and surprisingly enough, there are five of them in the band — Brian O'Connor (singer), Gordon Paisley (guitar), Bernard Williams (guitar), Ruairi Paxton (drums), and Daniel Paxton (drums).

The lads decided to become a cover band after realising it would take much more than originality and a microphone to fake it in the current Dublin live-band scene: "We knew there was a huge fan-base out there for a Stone Roses tribute band. Many people never had the chance to hear The Stone Roses live and because we're big fans, we thought we'd give it a go ourselves." If they have perfected their music as well as their look, angels will play at their Mean Fiddler gig on March 21st.

Image is all important for the band and Brian O'Connor confesses to studying Ian Brown in depth. Everything from King Monkey's notorious dance shuffles to his goldfish type moue have been perfected. The famous money-shirt has also been recreated, as has Brown's self-confessed off-key moments. Says Brian: "We are a serious band, you have to make the effort, but I wouldn't go as far as plastic surgery. Though there are times that I even sing off-key on purpose — but don't tell anyone that!"

Rumours have it that Cressa makes a guest appearance too whenever he feels like it!

John Squire's musical ability is such that it takes two to recreate it in The Third Coming. Gordon Paisley plays

half of Squire's role. With a look resembling George Harrison's Hard Day's Night period, Gordon is of the opinion that fans will not be disappointed by the extra guitarist on stage: "The extra guitarist gives a fuller CD type sound. If it sounds better then why not?"

And what about a typical Third Coming gig? "We play the usual favourites. We go through the albums in order from the first Stone Roses album, to Turns Into Stone to the Second Coming. We take requests too but songs like Fool's Gold can't be reproduced live — The Stone Roses never played it live anyway."

With other Stone Roses tribute bands around such as The Complete Stone Roses and The Stoned Roses, it would seem that there isn't a market for yet another cover-band. The Third Coming however, disagree: "When we started off, we thought we were the first. Just before our first gig in Charlies, we saw a poster for The Stoned Roses who were playing in The Olympia. We were gutted, we thought we were original!", says Gordon.

The Third Coming have already played in Eamonn Doran's, Charlies, The Temple Bar Music Centre, and in Trinity. Their aspiration is to reach to The Olympian heights: "We're taking it as far as we can go. Once we reach The Olympia, that's it, end of The Third Coming", affirms Brian.

However, according to Gordon, they plan to take advantage of their success as a tribute band in the future: "We plan to use our connections made as a tribute band to further our own musical projects post-Third Coming. We have no intention getting signed as a tribute band — we have no time for bands like Nowaysis and The Booteleg Beatles. What's the point in buying a Nowaysis album when the real thing is below it on the shelf?" With all original members of The Stone Roses currently living off their past, who could cast stones at a tribute band for doing the same?

Ignore. The boisterous bravado of You Ignore had the crowd swinging from highs to lows with its threatening staccato style.

To impatient demands of "C'mon Gerry!", Manor introduced what already sounds like a classic love song, not least for its simple worded honesty and dramatic resonance. Torpedo is a gentle ballad with vocals you could drown in.

Elsewhere, Want, followed by Delicate Boys ensures you realise that Manor are a band of raucous



Manor made memorable music, many maintain.

energy and fast fierce tunes laden with molten melodies. Between electric blues and reds on stage, an

electric sound was heard.

In Gerry Kavanagh, Manor possess a charismatic lead singer who leads both the band and the crowd through every note of every song. However, an overly long wait between some songs left an eager crowd free to drift.

Leave us Alone, with its hauntingly harmonious repetitions of "You just keep falling down down down down...", provided the by now captivated crowd with a gloriously catchy, impossibly hook-ridden and intensely memorable final song.

An encore of Happy Little Monsters reminded us all of exactly what Manor are about — just when you thought it was safe to go to the bar! Manor play the Da Club on March 20th.

Leah Henry

Contributions to Sonic Bionic regarding anything musical welcome. On disk or not at all please.

Great Western Squares

The Great Western Squares, Gary Fitzpatrick and Oona White, together with an assortment of other musicians, enjoyed limited success with their first album, 1997's Judas Steer. It came about as a result of a day's grace in the studio; it was recorded and mixed in 25 hours. Almost Sober, their second, is due out in April (provisionally, the 6th) this year. So over a year into a blossoming country career, white-trash DIT Examiner Editor asked these here folk which came first — the Johnny Cash Appreciation Society or the Great Western Squares?

"Johnny Cash Appreciation Society. The Great Western Squares wasn't even thought of," says Oona.

Was it something which began as a much lighter effort than it actually became?

"Oh God, yeah," says Oona. "We'd never sung together before. We realised we could do it, and we just did it for enjoyment first — now it's just work!" she laughs.

Gary had been — still is — behind punk outfit, Pincher Martin for years, and following a lot of laughter Oona admits to having spent a bit of time in London's dance scene. So what the hell are an (ex)-punk and a former clubber doing in a country and western band?

"It was a pure accident," Gary explains. "When the Johnny Cash thing started, we knew the guys who were running it, and they wanted to get people they knew from loads of band — people like Jubilee [Allstars], Sewing Room — all the people who lived in Phibsboro, basically. They got it into their heads that they could get free drink out of getting this place [The Hut] upstairs on a Sunday night. So they asked me to do it..."

"And I blagged in!" laughs Oona. "Well, the two of us had been threatening to do something, but didn't bank on country and western at all."

"So I got an acoustic guitar out..." and the rest, as they say, is mostly contained in their first album.

Judas Steer is quite an American album (apart from the two Gary wrote himself, they are all covers or trad pieces); you've Dwight Yoakim, John Prine and Gram Parsons songs on there — what about Irish, or European stuff?

"Well we got into old-time, American trad, even old religious lunatic stuff. Irish trad confuses me completely, there's too much of it. It seems that unless you grew up in an environment where you played it all the time, there's no point even attempting it. I don't get it, I can't spot the difference, whereas I can spot a bluegrass tune, but I can't tell between a reel and a jig."

Was this American trad aspect always there, even during Pincher Martin's heyday?

"No, I just listen to music constantly. It just happened that when we started the Johnny Cash thing, we just needed songs, cause we didn't know any."

"The first night of the Johnny Cash thing we did an Adam and the Ants song, and a BeeGees song, country style. We had no idea what we were up to," Oona points out. Through friends in record shops, many tapes were made and listened to, and gradually the country inventory was fleshed out. Neither of them owned any country records before that, hadn't heard any of the music, and so they simply chose the ones they liked from the many compilations they listened to, and covered them.



"You think maybe he might buy us a pint?"

You've obviously the confidence to take on and do your own country material, do you know more now about what you want to do this time around?

"I know less, now!" chuckles Gary modestly. Oona qualifies their progress. "We managed to bully him into writing some songs, he just didn't think he could write any country songs."

"It's quite hard to write country songs. Punk rock songs are dead easy compared to country. You can get away with murder with a punk rock song. [Listen up those now forming punk bands...] You get to a bit and you haven't got a clue what to do, so you just hold down an E-minor and scream your fucking head off."

Surely the punk ethos would sit comfortably with the genuineness of country?

"Well, leave out the love bit, and it is," True words.

They play the Music Centre on 16 April, it'll be a more intimate, low-key affair, they tell me, less good-time, less drinking than their full on approach, but don't be put off if that sounds too serious, they know how to change from one mood to another with little ado. The group of musicians they have gathered around them allows them to do this: different instruments and musicians for different occasions, from the simplest format for old-time trad songs, to the all-in hoe-down where everything is used.

Do you empathise with anyone else in Dublin or in Ireland who's doing the same sort of thing you are?

"Ooooh, not really, no," says Oona after a few seconds pause. "There are bands on either side of it, like Jubilee, who are kind of indie, or the Tolka Delta Boys, and they're the real deal." As Gary tells it, "...they're pure bluegrass; they don't strum, they pick!"

Judas Steer included a country cover of Motorhead's Ace of Spades, initially a fantastic choice, but for the Squares themselves, the novelty of that one wore off quickly. "If anything on the album was a piss-take it was that," RTE picked up on it, slotting it in at no. 2 in the indie charts one week, and though both Oona and Gary maintain that people picked up on the less serious tracks, they are very happily, and genuinely surprised by the general response to their efforts. Donal Dineen, one of the few broadcasters outside Radio na Life 102FM with more than a blinkered taste in music, still plays A Song For You from Judas Steer occasionally.

I am assured that the new album, all new material, will suggest that the Great Western Squares are more than just a goddamned, chicken-livered country covers band. If the potential of tunes like Judas Steer's Whiskey, and even more so Shake the Memory are borne out, then I'm prepared to have it permanently glued in the cassette deck of my Chevy flat-bed.

chezzler no. 1

White to mate in two:



Provided by the Chess
Society, Kevin St.

1. Bc3? (threatening
2.Rf5 check) 1...Bd3
2.Ne6check but 1...Rxf7!

2. Ne6? (threatening
2.Rf5 check) 1...Bd3
2.Bc3check but 1...Rxb6!

3. Qa1? (threatening
2.Rf5 check) 1...Bd3
2.Nb3check but 1...Rg5!

Solution:



*Above: Members of the Annual Eggrace team with lecturers Des Hickey and Eamonn McKenna.
Below: Helen Casey, winner of the Flora Nutrition Award receiving her plaque.*



THE IRISH TIMES

DITSU Simplex

CROSSWORD

Competition

PRIZE: First 3 correct entries drawn will each receive a £20 gift voucher for DITSU Students' Union Shop.

RULES: Only open to members of the DIT colleges. Employees of DITSU and THE IRISH TIMES are not eligible to enter. No Photocopies. Entries close: Fri 27 Mar

SEND TO: THE IRISH TIMES / DITSU,
Crossword Competition,
The DIT Examiner.
(to be dropped into local
Union office)

NAME _____

COLLEGE _____

YEAR _____

COURSE _____

STUDENT NO. _____



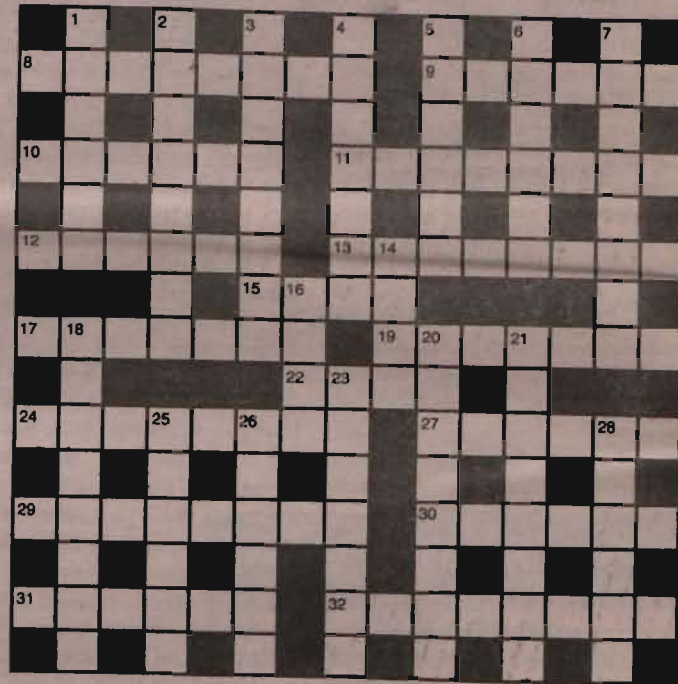
THE IRISH TIMES
FOR THE TIMES WE LIVE IN

AVAILABLE FROM

Ditsu

Dublin Institute of Technology Students Union

STUDENTS UNION SHOPS



ACROSS

8 Liquid for drinking (8)
9 Breath out (6)
10 Pupil absent without leave (6)
11 Iron tact may help your back (8)
12 A black eye (6)
13 Cor! their speech is persuasive (8)
15 River and lakes of the North (4)
17 Word-guessing parlour game (7)
19 Pray Mel will become a fish (7)
22 Takes a short shallow sleep (4)
24 Moves forward, carries on (8)
27 Small firearm (6)
29 Nine undo a direct hit (8)
30 A sailor is a naval one (6)
31 Flies asunder and breaks into pieces (6)
32 Birth (8)

DOWN

- 1 Seek to find (6)
- 2 Family servant of long standing (8)
- 3 Traded by exchange of goods (8)
- 4 Type of film (7)
- 5 Ten years (6)
- 6 Densely-populated slum area (6)
- 7 Non-metallic element added to domestic water (8)
- 14 Aid, assist (4)
- 16 Tear, wrench apart (4)
- 18 Loud speech against a hare gun (8)
- 20 Pronounce the letter 'H' (8)
- 21 Definite (8)
- 23 Astonish greatly (7)
- 25 Direction of a river (6)
- 26 ...Hemingway (6)
- 28 Highly decorated (6)

For Jan '98 winners see page 3

COMPETITION NO. 6

REEL Life

Gráinne Fox

The Butcher Boy



Eamonn Owens displays uncanny perception in his portrayal of Francie Brady.

Starring: Eamonn Owens, Stephen Rea, Fiona Shaw.

Director: Neil Jordan.

It was said it could never be done. The prospect of translating Patrick McCabe's bleak and disturbing novel to the screen seemed well nigh impossible, but Neil Jordan has succeeded in making a shocking yet wonderfully funny film centred on the crumbling fantasy world of a young boy.

12 year old Francie Brady dreams of cowboy adventures and is intrigued with the dawning of the atomic age as he sees it on television. He and his best friend, Joe spend their days acting out Lone Ranger episodes and stealing apples in their hometown of Monaghan during the early 1960s. All seems to be going along nicely as with most coming of age movies until Francie's family life along with his sanity begins to disintegrate. Francie's father, played by Stephen Rea, is an alcoholic trumpeter who feels that his chances at fame and fortune were thwarted by his marriage to Francie's suicidal mother-Aisling O'Sullivan. But the true bane of Francie's life is the uppity Mrs Nugent (Fiona Shaw) whose low opinion of the Bradys ("...only a family of pigs") forms the basis of his torment of her and of her son Philip.

After a series of manic episodes, Francie ends up in a reform school where he encounters visitations from a very streetwise Virgin Mary (Sinead O'Connor). These sporadic visions serve to comfort Francie as he faces further ostracism from the his best friend and the people of Clones. Many emotionally painful incidents follow and Francie retreats into his fragmented comic book world to protect himself as he spirals into madness and inevitable violence.

The cast list reads like a who's who of Irish Theatre and Film, with the exception of Ian Hart thrown in for good measure as Uncle Alo. Brendan Gleeson plays Father Bubble, Rosaleen Linehan plays one of the shop gossips, Tom Hickey crops up as the crazy gardener in the reform school who is obsessed with communists and grass verges and Patrick McCabe has a cameo role of the drunkard - Jimmy the Shite.

All performances are excellent but Eamonn Owens is outstanding as Francie. A true natural, he plays the young disturbed boy who feels that the entire world is against him with great conviction and keeping in mind that this is his first performance and that he is in nearly every scene, his energy is startling. It is no surprise that he has won a special commendation at the Berlin Film Festival.

Co-written by McCabe and Jordan, the film remains faithful to the original novel almost scene for scene and the stream of consciousness is here, re-employed as narration by Stephen Rea as the older Francie looking back. The script captures perfectly every nuance of Monaghan small talk ("...it will be a bitter day for this town when the bomb goes off...").

This film is both hilarious and shocking as it deals with Francie's psychological decline when he tries to cope with the cruelties heaped upon him and those of his own making. Neil Jordan (who won best director at Berlin) makes you laugh heartily while the subject matter is dark and far from funny in this brilliantly unsentimental film that leaves you thinking long after you've left the cinema.

Amistad

Starring: Djimon Hounsou, Anthony Hopkins, Matthew McConaughey, Morgan Freeman.
Director: Steven Spielberg.

It has taken over thirteen years to bring Amistad to the screen. Producer Debbie Allen (dance teacher in Fame who waved a big stick at people in legwarmers and made them sweat...a lot.) hawked the project around Hollywood for yonks before Steven "Midas" Spielberg got on board and it became the first project for the newly formed Dreamworks

(Spielberg/Katzenberg/Geffen) film company. Amistad tells the true story of a Spanish slave ship that sailed off the coast of Cuba in 1839 holding captive 53 Africans who were to be sold on arrival. Led by Cinque (Djimon Hounsou), they break free and take control of the ship with the intention of going straight home. Without any navigational skills, they must rely on the two surviving Spanish members of the crew. They are ultimately tricked, recaptured by an American ship, and brought in off the coast of Long Island. They become the subject of a long, convoluted court case as it is debated back



Djimon Hounsou, centre, plays Cinque in Spielberg's marvellously crafted slave-trade film, Amistad.

and forth whose "property" they are.

Abolitionist Theodore Treadwell, played by Morgan Freeman and real estate attorney Roger Baldwin (Matthew McConaughey) take on the case which becomes more and more complicated when pro-slavery President Martin Van Buren (Nigel Hawthorne) is willing to sacrifice the Africans' plight to appease the South coming up to re-election. All the while, a pubescent Queen Isabella of Spain (played by Anna Paquin) is whinging to have "her property" returned to her and ex-president John Quincy Adams (Anthony Hopkins) comes out of retirement to champion their case in the Supreme court.

Set in the period of time before the civil war, their court case becomes a symbol of a nation divided as outside forces repeatedly obscure the true meaning for the Africans, which is the simple fact that they are nobody's property and want to return home. Communication is difficult from the start as nobody seems to know their Mende dialect that is, until their defence team find a translator and it is only then Cinque's

story is told in horrifying flashback, from when he was kidnapped along with the others in Africa to their horrendous journey on board the Amistad where they are crammed together like animals.

This is a beautiful looking film, cinematographer Janusz Kaminski employs various techniques desaturating the colour in the prison scenes to creating strikingly colourful images in Africa (specifically the scenes of the slave fort in Sierra Leone) and Spain. Much has been said about the tableau look of some of the scenes and they are indeed, highly effective. Acting honours must go to Anthony Hopkins as the erudite John Quincy Adams who in one towering courtroom scene, completely wipes the floor with prosecuting attorney Pete Postlethwaite and puts last year's golden boy, McConaughey's courtroom capers in A Time To Kill to shame. Djimon Hounsou is also highly convincing as the noble rice farmer who has never experienced the brutality of slavery and is totally dumbfounded by American bureaucracy and the audacity of anyone who tries to hold him captive. Spielberg has shown in the past that he has a genuine gift for storytelling, "triumph of the human spirit" kind of movies, and although Amistad is not as engaging as Schindler's List and is slightly overlong, it boasts some wonderful performances and is definitely worth seeing.

As Good As It Gets

Starring: Jack Nicholson, Helen Hunt, Greg Kinnear.
Director: James L. Brooks

Jack Nicholson shows a true gift for comedy in the new film by the team who brought us Terms of Endearment and Broadcast News. Nicholson plays a misanthropic romance novelist called Melvin Udell, who leads a miserable life beset with his obsessive compulsive disorder and total incapability to express any emotion which isn't venomous. He leads a routine life and is superstitious about walking on cracks in the pavement, locking his door five times every time he walks in and is a blatant bigot, racist, sexist pig.

Melvin goes to a particular restaurant every day, sits at the same table and the same waitress, Carol (Helen Hunt), patiently deals with his insults and his strange quirky ways. As much as his life renders him utterly miserable, he takes comfort in the fact that it is reliable and he has some small control over it. His neighbour, Simon (Greg Kinnear) is a gay artist whose dog takes a shine to him, much to his initial distress. Melvin's outlook on life begins to change when Simon is viciously attacked one afternoon and having no one else to turn to, his art dealer (Cuba Gooding Jr) asks Melvin to mind his dog. What follows is a charming look at how the three New Yorkers' lives become entwined. Carol has a young son who is constantly ill which is not conducive to any kind of love life she might enter into. She is thoroughly startled when Melvin tries to woo her with his uncanny knack of continuously saying the wrong thing and this all culminates in a road trip to Baltimore, where Simon must confront his parents, who rejected him years ago.

All performances are excellent. Greg Kinnear shows here that he can actually act and Helen Hunt (Oscar nominated) gets her teeth into the best role of her career - a far cry from that nasty Twister business. Jack Nicholson, who is also up for the Oscar nod, relishes his role of the acid-tongued Melvin and he makes for a charming fruitcake. Romantic comedy at its best.

Good Will Hunting

Starring: Matt Damon, Ben Affleck, Robin Williams, Minnie Driver.
Director: Gus Van Sant.

Ben Affleck and Matt Damon decided to write the script for Good Will Hunting when they were unemployed actors at the tender age of 23yrs or so. Fast forward three years later and every movie mogul in LA is positively frothing at the mouth to get their hands on these two guys, Robin Williams agrees to star in their film and now, the movie they wrote to while away the idle hours is steadily gaining critical acclaim in the shape of Oscar nominations for Damon and Williams. More recently Matt Damon won a "special award" at the Berlin Film Festival for his role as Will and for co-writing.

This excellent drama tells the story of Will Hunting, a twenty-year old janitor from south Boston. He has an ever-increasing police record and a surprising gift for solving the most difficult mathematical problems that even the professors at MIT cannot fathom. In between mopping the floors and getting involved in



Even Robin Williams is enjoyable in this movie.

bar-room brawls, Will is an avid reader and can quote obscure historical references from memory. It is only when he is slammed in prison for starting a fight that his genius comes to light. He is released into the care of the maths professor played by Stellan Skarsgard and he must undertake to see a psychiatrist, Sean (Williams) as part of his bail conditions. During their weekly meetings it transpires that Will is obviously troubled and trying desperately not to drop his guard, but a moving friendship forms between himself and Sean. He strikes up a relationship with a posh chick from Harvard (played by the ubiquitous Minnie Driver) and vows all the big wigs at the University with his mathematical wizardry.

Gus Van Sant shows here as he did in My Own Private Idaho, that he has a rapport with young actors and elicits fine performances from his cast, Matt Damon shines as Will, the reluctant genius who finds himself torn between his friends and his girlfriend and their expectations for him. Robin Williams turns in a great performance as a psychiatrist who has a few problems of his own and the scenes between him and Matt Damon are particularly moving.

Funny, well acted and well-written, this film is about fulfilling your potential and making the right choices, it also has a corker of a soundtrack, with songs from the likes of Lucious Jackson and Al Green.

FILM QUIZ KEVIN O'BRADY

Do you consider yourself to be a film connoisseur? You may be able to recite every word of dialogue from Gone with the Wind, and you may know all there is to know about Brad Pitt. But if you are really interested in films, can you say by what names the following established personalities are better known?

1. Issur Danielovitch
2. Caryn Johnson
3. Joe Yule, Jr.
4. Emanuel Goldenberg
5. Bernard Schwartz
6. Diane Hall
7. Frances Gumm
8. Harlean Carpenter
9. Charles Carter
10. Susan Abigail Tomalin

Answers in the next edition.
Prize offered by The DIT Examiner for first correct entry.



Club US1

Hanging out in the city – Club US1 – Temple Bar

SUN

PREMIERSHIP FOOTBALL

[MONTHLY DRAW FOR A SONY PLAYSTATION]

MON

KARAOKE - CARLSBERG PROMOTION

[MONTHLY DRAW FOR MATCH TICKETS]

TUE

HEADPHONE SEX ON4DEX

[RESIDENT CHRIS GOLDING WITH GUEST DJs]

WED

SEVENTH HEVIN

[DJ MICK GLYNN]

THU

ALTER EGO

TOP DJs FOR FREE

DJ DONNERS



6-8 PM £1 A PINT OF CARLING

FRI

DJ CHRIS GOLDING

6-8 PM £1 A PINT OF CARLING

SAT

 OPEN TO 11.30PM
 OPEN TO 1AM